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ABSTRACT

The findings of the National Dance Association's Task Force on Children's Dance are presented through position papers on the status of dance in education. In Part 1, the purposes and projects of the task force are outlined. The chapters in Part 2 list guidelines for a comprehensive dance program and provide examples of the use of the guidelines in nine schools. The chapters in Part 3 deal with providing alternative movement activities in schools, experiences of male students and teachers in dance education, folk and ethnic contributions, related arts, and creative dance activities. Excerpts from four presentations given at the Land of the Lakes Conference on Children's Dance (1972) and an epilogue are presented in Part 4. Lists of suggested books, records, and films and their sources and distributors are presented in Part 5. (FG)

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CHILDREN'S GAMES

Revised Edition

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CHILDREN'S DANCE

Boys and Girls—
Communicating, Responding,
Feeling, Expressing

Boys and Girls--
Dancing!

and

Adults—
Caring, Nurturing, Facilitating,
Aspiring, Extending

That's what Children's Dance is all about!

Editor
Gladys Andrews Fleming

The American Alliance for
Health, Physical Education,
Recreation and Dance
1900 Association Drive
Reston, VA 22091

Purposes of the American Alliance For Health, Physical Education, Recreation and Dance

The American Alliance is an educational organization, structured for the purposes of supporting, encouraging, and providing assistance to member groups and their personnel throughout the nation as they seek to initiate, develop, and conduct programs in health, leisure, and movement-related activities for the enrichment of human life.

Alliance objectives include:

1. Professional growth and development—to support, encourage, and provide guidance in the development and conduct of programs in health, leisure, and movement-related activities which are based on the needs, interests, and inherent capacities of the individual in today's society.
2. Communication—to facilitate public and professional understanding and appreciation of the importance and value of health, leisure, and movement-related activities as they contribute toward human well-being.
3. Research—to encourage and facilitate research which will enrich the depth and scope of health, leisure, and movement-related activities; and to disseminate the findings to the profession and other interested and concerned publics.
4. Standards and guidelines—to further the continuous development and evaluation of standards within the profession for personnel and programs in health, leisure, and movement-related activities.
5. Public affairs—to coordinate and administer a planned program of professional, public, and governmental relations that will improve education in areas of health, leisure, and movement-related activities.
6. To conduct such other activities as shall be approved by the Board of Governors and the Alliance Assembly, provided that the Alliance shall not engage in any activity which would be inconsistent with the status of an educational and charitable organization as defined in Section 501(c) (3) of the Internal Revenue Code of 1954 or any successor provision thereto, and none of the said purposes shall at any time be deemed or construed to be purposes other than the public benefit purposes and objectives consistent with such educational and charitable status.

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To Delia* and Myrtle*—
and all the children touched and
made joyful by their lives

*Delia Hussey and Myrtle S. Spande

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Children's Dance, 1967-72

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Note: While most of the material in this book was developed by the Task Force, some was written by persons designated by the Task Force.

Prologue

One of the wonders of human movement, and specifically of the dance experience, is its changing, amorphous, and quicksilver nature. It is process, not permanent fixed product. The same is true of the child, a human changeling hung between his beginning and his becoming, suspended in his being for a very brief and special time. It is beautifully apparent that dance and the child are natural companions. If, as Merleau Ponty suggests, our bodies are our way of having a world, the child is busily at home in his own body forming and shaping his own world, its inner and outer hemispheres. He is making himself up as he goes along.

It was a deep concern with the human ecology of the child's world that surely served as a prime motivation for the National Dance Association's Task Force on Children's Dance. This project officially began in 1967, but of course the awareness of childhood as a time of potent expressiveness vulnerable to influence is ancient. It is true that the impressionable and tremulous early years have been dealt with in many ways: with great care and wisdom, and at times with enormous abuse. There were many specific goals of the Task Force, but the overall intention was pervaded by a deep desire to nourish the volatile and ephemeral language of childhood. The poet Blake urges us to "kiss the joy briefly as it flies." Dance is one way for the child to claim that brief embrace.

Nancy W. Smith
Vice-president of AAHPER
and
Chairman of the Dance Division
1967-1968

Statement

Robert S. Fleming

The National Dance Association is to congratulated for sponsoring the Task rce on Children's Dance. This project has gnificant implications for the Association well as for teacher education in general. It impressive that such a project was nceived and executed through the sociation's own resources rather than by tside grants or groups. AAHPERD and her professional groups might well nsider the way in which this study was ecuted since it demonstrates the ntributions dedicated people make to the ofession.

Children's Dance is an alive publication. has strong mental health overtones, pressing the reader with opportunities children to be successful, to feel that ey belong, to participate, to engage in eaningful activity, to be creative. As ildren feel good about themselves, ental health factors are enhanced. This blication strongly fortifies teachers and cher educators with opportunities to lp children develop positive self concepts d self-acceptance.

As children dance together, they begin to el good about each other. Human rela- ons factors are strengthened through the ality of dance, music, rhythmic activity, d self expression. It is unlikely that effective dance would emerge in a setup where tension or human relations problems existed. One is impressed by the human relations overtones in this document and the numerous opportunities for communication through expressive activities.

It is refreshing to note the emphasis on aesthetics and creativity. As children are helped to express themselves openly and creatively, many aspects of growth and learning are enhanced.

Photo: Courtesy of Project HOPE

Statement

Margie R. Hanson

Dance is an essential component of the elementary school curriculum and is most often found as an adjunct to the physical education program. In these programs, however, it has taken many forms including such rhythmic activities as common as exercises, ball bouncing, rope jumping, and fundamental movements. While these are valuable, they should not be considered as part of a dance program. Children need opportunities for self-expression and aesthetic development through valid experiences.

Physical education seeks the physical development of the child through sound techniques of body movement as well as the social-emotional and cognitive development; dance seeks the same development of the child through techniques of body movement for the creative communication and expression of self. In both dance and physical education, the child can be freed to learn about himself and the world around him. Through movement the child can express ideas and emotions which he may not yet be prepared to express orally or cursively. Each discipline relies on motor competencies, but dance attempts to reach deeper into the realm of creativity and aesthetic expression. Experiences in both areas are compatible, complementary, and dependent upon each other to develop fully functioning human beings.

Both dance and physical education have a movement base. Dance, however, has the added dimension of aesthetic, creative, and inner self expression, which is so important in children's lives.

Dance/movement means many things to children, and children learn much through well conducted programs. Obviously, to accomplish all that has been mentioned here requires far more than learning dance steps or merely imitating animals, machines, birds, and flowers. It requires far more than an adult directing a child to perform a routine. It demands leaders/teachers who understand the values of movement/creative dance for children, who know the discipline of dance, who know children, and who know how to teach children.

This publication is a significant research project. Although no controlled experimentation occurred, the entire project from conception to completion was conceived and executed in a research manner. The design of the project has a strong research base and was checked with leaders from various disciplines. Assumptions emerged as representatives from several disciplines had opportunities to study dance and its role in the growth of children. The Task Force also designed its original work to provide a survey of the status of children's dance over the country. The data collected throughout the project were carefully and systematically secured and processed.

Children's Dance has unlimited implications for the curriculum field. It suggests vitality of fresh, interdisciplinary, and expressive experiences for children. It demonstrates the vitality of ingredients such as active participation, meaningful activity, total involvement, and allegiance to high standards. Many of our colleagues in teacher education could learn a great deal from AAHPER's Dance Division Task Force on Children's Dance. (1967-1972)

Children's Dance may be thought of as a prototype for other teacher education areas. In an era in which models are often conceived by small groups remote from schools, it is refreshing to see this emphasis emerge by many groups from many schools. How exciting it would be if other curriculum areas could afford the luxury of six years activity by a task force of professionals to work closely with state, regional, and national groups in conducting such a comprehensive study and in the production of a book such as *Children's Dance.*

Dance/movement is basic to development. The arts are a part of our world. Children denied experiences in the arts are denied a comprehensive basic education to prepare them for a full and rewarding life.

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The Task Force

PART I

The Work of the Task Force

Gladys Andrews Fleming, Chairman

This publication is the product of teachers concerned that children have opportunities to find joy and self-actualization through dance. *Children's Dance* has emerged from six years of intensive study by a small group of members of the NDA of AAHPERD as a Task Force on Children's Dance. These are teachers competent in working with children, through dance, physical education, and teacher education. They are committed to perpetuating quality education, which includes quality dance for children.

The NDA has long been concerned with the different forms of dance at various levels of education. It believes that meaningful, quality programs in dance for children are basic to quality dance at all levels, including professional preparation of teachers.

The Task Force has been assisted in its work by resource people from various disciplines such as human growth and development, learning, general curriculum, the arts, classroom teachers, administrators in public schools, teacher preparation, state departments including state and county directors, and members from various segments of AAHPERD.

The Task Force worked in a variety of ways. Essential to our study was a series of working conferences which provided opportunities to develop clarity of purpose, to recognize the basic assumptions under which we operated, and to view constantly in totality the many facets of our job. Continuity of membership was imperative, and frequent short and long term work sessions were profitable for assessing progress and planning for unfinished tasks. The planning aspects of the Task Force and the dedication of its members contributed to its effectiveness.

Since the original publication, the Dance Division, now the National Dance Association, has continued its interest in Children's Dance. The Commission on Children's Dance has been at work and a variety of significant activities have been underway. These include conferences, publications, pilot projects, research activities, and ongoing programs throughout the country. The Alliance's relationships to the various arts areas have been a continuing significant development.

Assumptions and Purposes

As the Task Force started its work, the following assumptions were formulated which helped us to design our projects. These assumptions have stood the test of the past six years since they have been constantly refined. They are:

1. There is power in dance as a way of learning and communicating.
2. Dance should be an integral part of physical education for pre-school, kindergarten, and elementary children.
3. Programs of movement and dance must reflect what is known about the physical, social, emotional development of children.
4. Teachers need effective preparation for the teaching of dance.
5. Teachers of children's dance need to understand the total elementary curriculum.
6. Research is needed in the dance area for young children.
7. The development of a common terminology for dance teaching is essential.

With these assumptions in mind, the following purposes were identified and served as a basis for the work of the group:

1. To clarify the meaning of dance:
   a. What is dance?
   b. What is the distinction between movement and dance?
   c. What is dance for children?
2. To clarify the role of dance in the elementary school physical education curriculum and also in the total elementary school curriculum.
3. To develop a series of realistic plans designed to enable *both* the physical education and/or dance personnel and classroom teachers to develop needed understandings and competencies in dance for children in the elementary school program.
4. To specify ways of improving preparation programs for pre-service teachers and to develop techniques which encourage and assist in the process.
5. To highlight the importance of dance for boys.

Early in the work of the Task Force, problems and concerns were identified. A nation-wide Status Study was conducted to determine the status of dance in elementary education. Also, guidelines for quality programs in children's dance were developed and needed research determined. Subgroups were formed, and the work was underway.

The Status Study

The Status Study was made to determine:

1. status of existing dance programs for children
2. preparation of teachers teaching (a) dance to children in schools or (b) children's dance courses to prospective teachers in colleges
3. problems encountered in offering children's dance
4. help needed to improve programs in children's dance.

Assumptions were validated by the Status Study, and problems became more specific and penetrating. The extent and quality of dance in elementary schools and the availability of programs in the preparation of teachers were causes of concern to the Task Force.

From all the work of the Status Study comes a continuing concern for dance programs of quality for children. This is the key concern for both teacher and in-service education.

The Status Study was reported in full in the June 1971 issue of AAHPER's *Journal of Health, Physical Education, Recreation.* This report has abundant additional information which might well be studied in the future as a basis for improving the total physical education program. The Task Force Committee continued to use the Status Study throughout its work.

Development of Guidelines

Much attention was given to clarification of the nature and scope of children's dance. This study was developed on an interdisciplinary basis including resource help from human growth and development, learning, curriculum, evaluation, teacher education, physical education and dance at a three-day work conference.

Guidelines appearing in this publication were developed after careful study and consideration of program content in dance for children. The study included:

1. Reviewing criteria for effective program planning
2. Clarifying the meaning of children's dance and writing a Statement of Belief appearing in this publication as the Prologue.
3. Assessing and revising the guidelines by dance, physical education specialists, and classroom teachers
4. Constructing the guidelines to include philosophy and content and ways of illustrating them in operation.

National Conference

With the activities of the Task Force drawing to a conclusion it seemed fitting to finish with a national thrust, which took two forms: a national conference and completion of this publication.

In the spring of 1972 at the Lake of the

Ozarks a conference was held cosponsored with the Elementary Physical Education Commission of the Physical Education Division of AAHPER. In essence, many of the purposes of the Task Force were brought to fruition as dance was emphasized as a dynamic aspect of the total physical education program for children. Much of the focus of the Lake of the Ozarks Conference was given to the professional preparation of elementary specialists including the classroom teacher. Dance was viewed as an essential in the lives of children.

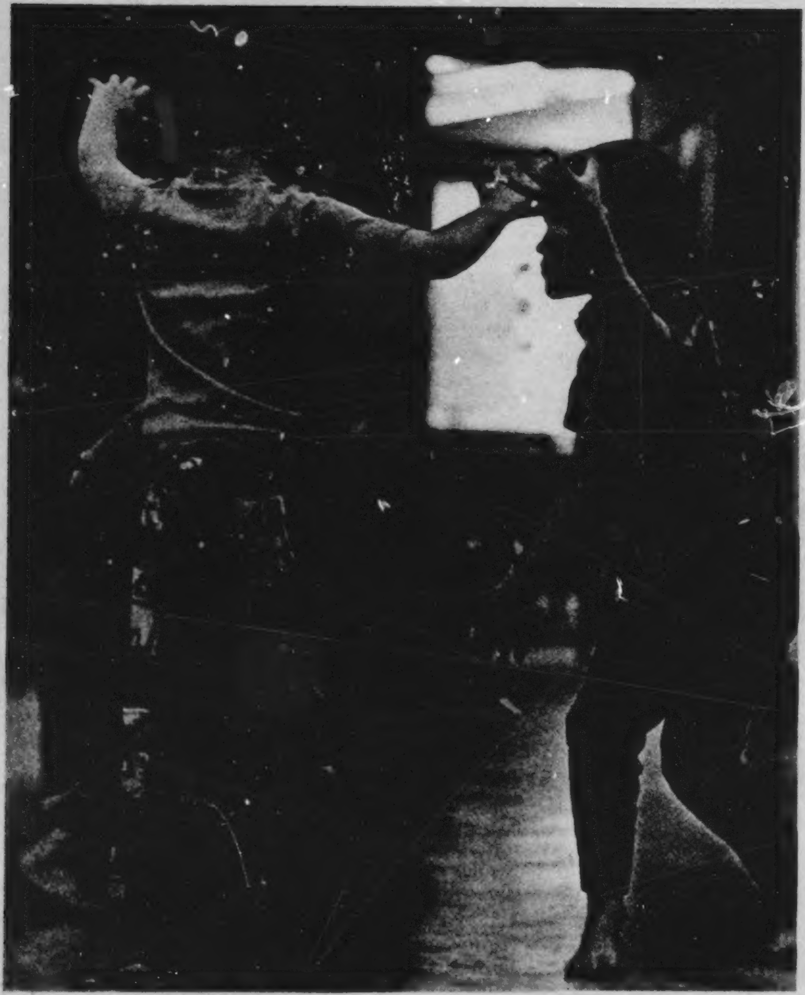
Other Tasks

In addition to the activities described above, the Task Force has engaged in other significant activities which are included in a variety of ways throughout this publication. They are:

1. *Pilot Projects* — A series of pilot projects were set up as an important element in the Task Force work. Effort was made to follow the progress of these projects and to assist them as appropriate. In addition, other projects underway were identified. An inventory was made of dance activities underway and information summarized.
2. *Resource File* — A resource file of individuals working in various aspects of children's dance was developed and has been used extensively.
3. *Review of Elementary School Physical Education Textbooks* — This comprehensive review of textbooks was made to determine the extent to which children's dance was included.
4. *Review of Curriculum Guides* — A committee reviewed courses of study and curriculum guides to analyze the extent of dance inclusion.
5. *Development of Bibliographies* — Bibliographies were prepared of textbooks on children's dance and of physical education textbooks which include children's dance. Carefully refined criteria were used to prepare both bibliographies.
6. *Study of Films* — A study was made of all available films dealing with children's dance. Criteria for viewing were developed and a selected list of recommended films has been prepared.
7. *Success Stories* — A collection of success stories of children's dance was made.
8. *Work with Other Organizations and Groups* — Effort was made to relate children's dance to other associations and professional groups, including Association Childhood Education International, Association of Supervision and Curriculum Development, Association of Elementary-Kindergarten-Nursery Education, American Association of School Administrators, state art groups, state education associations, and local in-service groups.
9. *Needed Research* — An extensive list of items needing research was identified. Twenty-five projects were proposed and submitted to the Research Committee of the NDA as well as to the Dance Library of Lincoln Center in New York City.

In a previous report on the progress of the Task Force the title, "Over the Country Children Are Dancing," was used. With this publication, it is the dream of the Task Force that "*All* Over the Country *All* Children Will Be Dancing."

PART 2



Chapter 1
A Statement of Belief

Ruth L. Murray
Emerita
Wayne State University
Detroit, Michigan

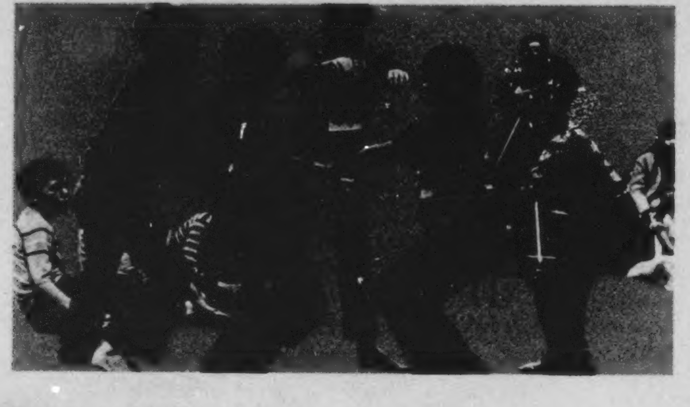
Dance as an art, and as the expressive entity of creative movement, is vital to the development of the total individual. All of the arts provide ways in which man can bring shape and order to his fragmented and rapidly changing world. But dance provides a primary medium for expression involving the total self (not just a part, like the voice) or totally separated from the physical self (like painting or sculpture). Dance and the movement that produces it is "me" and, as such, is the most intimate of expressive media. A child's self-concept, his own identity and self-esteem are improved in relation to such use of his body's movement.

If we believe that movement plays a crucial role in the developing life of the child and that all education should foster creativity, body movement as a creative medium in early childhood education attains great significance. Such movement, which teachers have for so long taken for granted, or even tended to suppress except in its most limited and functional forms in the classroom or the playing space, is the cheapest and most available material to use for creative experiences. It does need space but not as much as we have traditionally thought. It does need teachers whose preparation has included, in addition to dance, an understanding of children's needs and interests and the knowledge of how they learn.

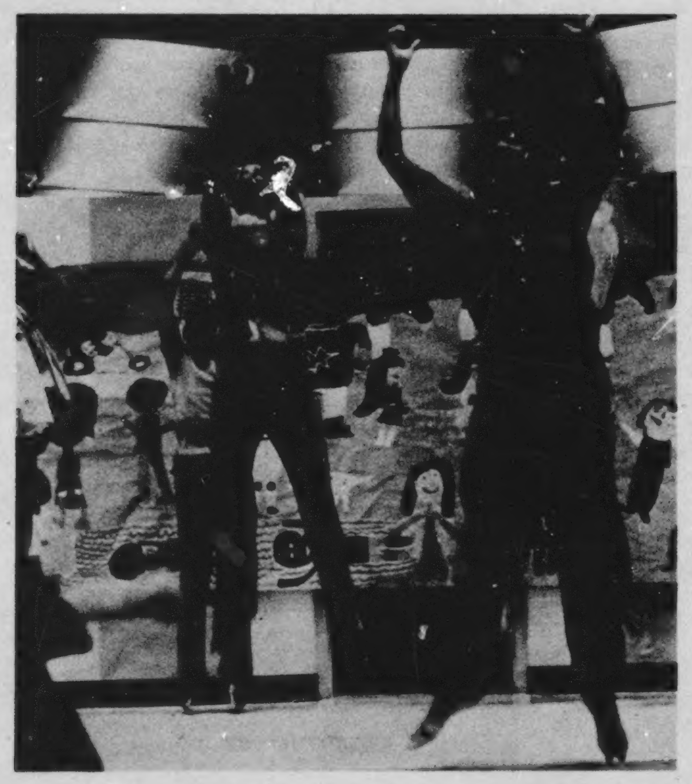
The use of dance and dance-related activities in early and middle childhood education to provide physical, emotional, and aesthetic development has been sadly neglected. The recent Status Study of children's dance education practices throughout the country shows either a profound lack of information or considerable misinformation regarding what dance educators consider to be sound content in the dance curriculum. It also indicates a pervasive tendency to relegate all dance activities to the fringes of the physical education program, if indeed, such a program exists. Where some dance is taught within a program of music, here, too, it is subsidiary to the central content.

The Task Force on Children's Dance in Education has worked on (1) determining what kind of dance, if any, is being taught in the schools of the country and (2) establishing Guidelines that describe what a comprehensive dance program might include, what parts of the program should receive special emphasis, what type of teaching method might be appropriate for each aspect of the program, and which dance experiences are more suitable for one age level than for another.

The Guidelines indicate content which is



both movement and audience centered. The later aspect is included because dance is an art of communication and needs understanding and appreciation from an audience. By viewing dance performance in a variety of ways, as well as participating in it himself, the child broadens his knowledge of and sensitivity to the art of dance.



The following objectives describe desirable outcomes from both the movement and audience centered experiences listed in the Guidelines:

Objectives

1. To assist the children, through movement-centered dance activities and other movement experiences they may be having, to:

Realize their biological urges to experience primal patterns of movement

Develop an adequate degree of satisfaction in and mastery of their body movements for their own pleasure, confidence, and self-esteem

Greatly Expand their movement resources by offering them many opportunities to explore, discover, invent, and develop different ways of moving and to structure sequences

Increase their aesthetic sensitivity by emphasizing the expressive and imaginative potential of their movements, as well as the physical and athletic aspects

Develop their appreciation of dance as art, by relating it to appropriate experiences in music, literature, painting, and sculpture

Relate their movement effectively to accompanying sounds and to music

Participate with others in recreational folk and ethnic dances by helping them learn traditional dance steps and understand the different ways they have been used through centuries of people dancing together

Make dances for themselves and others and, when they seem ready for the experience, to perform them for peer audiences

2. To assist the children through audience-centered dance activities, to:

Understand the ancient and honorable tradition of dance as art and ritual

Develop sensitivity to the essence of movement as communication as they observe the performances of their peers

Appreciate the many forms of dance which have evolved in different cultures, all based on common movement resources from which man has drawn for his expressive purposes

Understand, as they grow older, something of the demanding discipline and training of the body necessary for a professional dancer

Enjoy viewing concert and theatre dance and develop a discriminating awareness of movement as an artistic medium

Age Level

The Guidelines attempt to cover recommended dance activities for children from the ages of 3 to 12. This span of years is divided into those of early childhood (3-7 years) and those of middle childhood (8-12 years). While many activities are appropriate for all ages, if there is adaptation by the teacher to the level of development, there are nevertheless a few which serve their purposes best with either younger or older children.

Method

The choice of method used in providing children with dance experiences is of great consequence. The educational and artistic contributions of dance and its significance in the creative process can only be realized by a teaching method that is, in itself, creative.

It is true that there are certain activities where strong direction by the teacher produces, if not the best results, educationally speaking, at least the quickest ones. The teacher knows a dance; the children do not. So they are directed through it, step by step, until they have learned it. There are perhaps a few other activities where at least partial direction by the teacher is indicated, if accurate performance and hence kinesthetic and rhythmic satisfaction are to be experienced.

For most movement centered dance content, however, the method of problem solving is preferred which includes related activities of guided or free exploration, discovery, and selection, and other experiences in invented and improvised movement. With few exceptions, such as the teaching of a specific dance, the Guidelines adapt themselves to this kind of creative teaching.

The teacher's first task is to identify or structure the problem. What follows, through exploration and discovery, in an open-ended approach, is a variety of acceptable solutions. The selected solution may be one which feels good to do, or is the most innovative or daring, or is judged best for other reasons, sometimes perceived only by the child himself. Then should follow the refinement, through practice, of the chosen solution so that it is performed with greater control, better logical flow, more authority, and greater expressive awareness or is developed into a more complex sequence.

The learning principles of discovery, perception, and actualization are thus applied to the child's increasingly discerning use and mastery of his own body's movement. Such a method requires that the teacher produce an environment where the child is free to discover how his own movement feels. He needs to sense what it is that is communicated to him when he responds to or resists gravity, when his body expands or contracts; when he can take himself through open space or must move in a limited space; when he moves alone or with one or many others; when he can support himself on a single small base; when movement and stillness, or high and low, or heavy and light, or fast and slow are juxtaposed.

The key to joy in movement lies in such self-discovery.

Chapter 2
Part A
Guidelines for Children's Dance

Movement-Centered Dance Activities

The following Guidelines are basic to children's dance development and when adapted to age level, should form the major part of the dance curriculum from early through middle childhood and beyond. It is upon the success of these experiences, especially the first four, that satisfactory and satisfying dance learnings will depend.

1. *Experiencing Movement Elements* – Experiences evolving from the use of the movement element of space, time, and force, the development of an awareness of sequential changes in body shape, and the relationship of self to others and to the physical environment.
2. *Providing for Exploration* – Movement exploration, improvisation, investigation and invention, using dance ideas such as those evolving from experiences with movement elements, from imaginary and literary sources, from properties of various kinds, or from music and other types of sound accompaniment.
3. *Relating to Rhythm* – Experiences with movement which help to synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds and the ability to relate to them in many different ways.
4. *Experimenting with Basic Movements* – Experiences with basic locomotor and nonlocomotor movements; making combinations of these movements; discovering and learning traditional dance steps.
5. *Making Dances* – The organizing of movement into dances of various complexities.
6. *Relating to Curriculum* – The relating of dance movement to other curriculum experiences such as art, music, science, social studies and language arts–wherever and whenever appropriate.

7. *Singing Movement Songs* — Inclusion in comprehensive dance curriculum of "learned" dances which help to motivate movement in early childhood, such as action or movement songs, singing games, or song dances.

For middle childhood years:

8. *Using Folk Dances* — Opportunity for quick learning and dancing with fun and satisfaction of traditional folk dances if based on earlier learnings.

9. *Increasing Physical Power* — Experiences with movement, arrived at through exploration, which can be used to increase body strength, flexibility and precision.

10. *Relating to the Present Culture* — Experiences in ethnic and popular "fad" dance patterns.

11. *Performing for Others* — Opportunities for performing dances for schoolmates other than regular classmates and possibly for outsiders, such as parents.

Audience-Centered Dance Activities

The following audience-centered experiences should expose the child to dance as a performing art, helping him to understand and appreciate its ramifications. Children of all ages can participate as an audience to their aesthetic and artistic advantage by:

1. *sharing* other children's dances
2. *seeing pictures and slides* of dance
3. *seeing films of concert dance* artists
4. *seeing and discussing lecture-demonstrations* by professional and semi-professional dancers, with active participation when possible
5. *seeing concert or theatre dance programs* appropriate to age level and experience
6. *participating in other enriching experiences,* such as dramatic performances, music concerts, museum exhibits, or book and science fairs.

Chapter 2
Part B

Implications and Examples of Guidelines

These implications of the Guidelines' statements and examples of activities which might be used are representative of only a small sample of the unlimited variety of possible dance experiences for children. Hopefully, they will serve to clarify certain principles of dance education for the teacher and to offer a few ideas for initial experimentation. For further explanation and more ideas for dance teaching, the reader is referred to the Resources section, page 82.

1. Experiencing Movement Elements

Experiences evolving from the use of the movement elements of space, time, and force, the development of an awareness of sequential changes in body shape and the relationship of self to others and to the physical environment.

Examples of the first Guideline are inherent in much of the unconscious movement of the young child. An important facet of his early movement education is involved in bringing him to a conscious awareness of how, where, what, and when he moves his body.

Beginning investigation of his own movement may be initiated by questions, such as the following:

1. For recognition and isolation of body parts: How many different ways can you move your head (both arms, one arm, legs, hands, feet, upper body, lower body, and all reasonable combinations)?
2. For awareness of body balance and shape: What other ways can you balance yourself (except lying, sitting or standing on both feet)? Can you move from one balance-shape to another?
3. For orientation to others and to the physical environment: Can you take a quick walk around the room and lightly touch three different walls, but not another person or thing?

The conscious discovery of the movement potential of the child's own body increases his awareness of the elements and factors which describe such movement. Ultimately, the child should begin to perceive, to feel, to sense the physical results and kinesthetic sensations of moving in these various ways, to conceptualize about them, and to be able to use them when responding to a teacher's direction or during the process of his own problem solving in movement. In this process, then, he is not only moving, but thinking, feeling, sensing and becoming increasingly aware of how he moves in relation to others and to his surroundings.

The elements of movement and some of the factors that belong to each are better realized when they are presented in *contrasting or opposite pairs of words.* At first, *sudden* contrasts are easier; later, *gradual* contrasts should be incorporated into these experiences. Greater control, refinement, and complexity of response would be expected when children are older. Following are examples of words which might be used for elements of movement:

Element	Factor	Contrast
Force	Control of	Moving – Stopping
	Degree of	Much – Little
		Heavy – Light
		Strong – Soft
		Tight – Loose
	Quality of	Explosive – Smooth
Space	Level	High – Low
	Size (Range)	Big – Little
	Direction	Up – Down
		Out – In
		Forward – Backward
		Right – Left (One Side – Other Side)
		Around Right – Around Left
	Path	Straight – Curved, Twisted or Angular
	Focus of Gaze	Constant – Wandering
Time	Rate of Speed	Fast – Slow
	Progress of Speed	Increasing – Decreasing
	Duration	Short – Long
	Interval	Equal – Unequal
Shape	Design	Large – Small
		Wide – Narrow
		Straight – Crooked or Curved
		Round – Pointed
		Smooth – Sharp
		Fat – Thin
		Symmetrical – Asymmetrical

In using the above examples, the following principles will apply:

- The first contrast listed for each element is the simplest and can be used with very young children. Some of the others require greater understanding and skill.
- Contrasting movements can be performed both in one's personal (self) space, as well as through the general space. In other words, either locomotor or nonlocomotor movement or both may be used. A simple example might be very low jumping contrasted with high jumping, done first in place and then through space. (See discussion of the Fourth Guideline (page 15) for definitions of locomotor and nonlocomotor movements.)
- The descriptive words used in these examples are considered to be the simplest for children's use. Others may be found or suggested by the children themselves.
- Contrasting movements may be performed several times, and changes in the movements used to solve the problems should be encouraged.
- In any movement which involves *spatial* factors, *timing* may be fast, moderate, or slow, and *force* may be strong, moderate, or weak. Thus, a wide variety of experiences are made possible.
- There is, of course, a middle ground between some of the extremes of the contrasting words. "Moderate," "medium," "half-way," "midway" may be used, when necessary, for degrees of force, rate of speed, and size and level of movement.
- After some mastery and control of their own movement is achieved, children should experiment with a partner, and then a small group, trying movement shapes that involve many different kinds of body contact.
- A body shape may be *still* (stationary), or *moving* (sequential). The "still" shape is

simpler to achieve when the problem to be solved is the making of a specific shape. In the transition to a contrasting "still" shape, the necessary movement may demonstrate several movement factors. A "still" shape may be achieved from moving or sequential shapes by the direction "Freeze!" or "Hold!" in which movement is halted and the body immobilized in whatever shape it may find itself.

- Children should be helped to become aware of the changes in body action necessary in the transition from one factor to its contrasting one or one combination of factors to another. This sequential body activity is best experienced and viewed when the change is gradual, resulting in slow timing.

- After specific factor contrasts are explored, combinations of two factors may be made, as, for example, heavy and loose, or high and wide. More complex problems result when factors in two or more elements are combined. The teacher may state the problem: "Can you find a movement which is crooked, low and fast?" Or the children may make their own combinations, explaining the element-factor content of their invented movement pattern.

- With children working alone, in partners, or in small groups, a movement sequence may be made from one selected movement combination to another, and then perhaps a return to the first. This is a final step in making a movement sequence which has identity for each child or group as its own. If two kinds of movement are used, these may follow an AB form, or ABA, or ABAB. Three or more kinds of movement would make possible more complicated forms.

In all movement exploration, it is possible to distinguish movement which is dance-like from functional physical activity by paying attention to what might be called the quality of the movement. Movement quality is determined by a combination of the elements in the outline, by how force is applied and controlled, by the juxtaposition of shapes, by the potential emotional overtones in the movement sequence, by its communicative aspects over and above its functional efficiency. The dance-like qualities of movement can be recognized by a discerning viewer and should be identified and encouraged in all dance lessons.

2. Providing for Exploration

Movement exploration, improvisation, investigation, and invention, using dance ideas, such as those evolving from experiences with movement elements, from imaginary and literary sources, properties of various kinds, from music and other types of sound accompaniment.

Children of all ages are enthusiastic about exploration and discovery if their educational environment encourages them to think and act for themselves. The myriad of problems and ideas which can motivate such exploration have been presented by many authors. Some which involve pure movement sources are suggested in the examples given for the first Guideline.

It is necessary in suggesting examples for the second Guideline to caution teachers against the over-use, or perhaps one should say, the inaccurate use of imagery. In the past, a tendency to motivate all creative or expressive movement by having children move like something else besides themselves has characterized a great deal of dance teaching. Before they could experience expressive movement, they had to pretend to be a creature or thing which moved in a characteristic fashion.

"Imagine you are" is better than pretense, but it should come *after* some direct exploration and investigation of movement rather than before.

This does not mean, however, that similes and metaphors which evoke images or associations with desirable movement should not be used by the teacher in presenting dance materials. Colorful and sometimes fanciful conceptions (Can you twist into a knot? Can you be a speck on the floor? Can you make the movement float? Can you be as solid as a big rock?) are part and parcel of every good teacher's working vocabulary. Such imagery helps children to feel the movement they are exploring more deeply, and the quality of their performance improves accordingly.

As in the first Guideline, certain principles apply here:

- Children should have experienced many movement factors, such as "big," "small," "fast," "slow," "heavy," "light," on their own bodies before translating these qualities to other things, persons, or situations.

- It is important to remember when exploring movement elements that children may arrive at all sorts of imaginary associations whether the teacher wills it or not. An obvious example is the gradual slowing down of a movement until it stops, which to many children would represent a wound-up toy running down.

- Working with shapes that are crooked, for example, may evoke images as disparate as witches, crooked men, gnarled branches, fire escapes, pretzels, driftwood and many others which are legitimate. A teacher might cause this to happen by asking "with what do you associate such crooked shapes or crooked movement patterns?" If it seems appropriate, certain of these ideas may be selected for further invention and improvisation.

Examples of Imaginary Sources for Movement

The familiar categories of dance imagery having to do with all kinds of animals, insects, toys, seasons of the year, holidays, nature, sports, the circus, and so on, are available in many of the books mentioned in the Resources section. Included here are a few which may not be quite as well-worn.

Different Kinds of Walks

stiff
rubbery
limping
stalking
"on air"
busybody
clownish
silly
searching
scared
bold
tired
on parade
on a line
weighty
uphill
"whispery"
(animals that can walk on two feet)

Different Environments: Moving

in weightless fashion on the moon
through deep overgrowth in a jungle
through waist-high running streams
on slippery ice or a glassy surface
on hot sand and/or deep sand, snow, or mud
through heavy fog, mist, or smog
on a busy crowded street
in a large field or meadow
up to a hilltop and down
across a crowded playground

Different Kinds of Transportation: Riding on or Driving

an elephant
a camel
a horse
a donkey cart
a stagecoach
a sailboat
a bicycle
a carriage
an automobile
a surfboard
a train
an airplane

Different Work Movements

picking fruit and vegetables
digging ditches, holes, foundations
fixing telephone wires
moving furniture
collecting trash
carrying groceries, trash bags
raking leaves
putting out fires
felling trees, chopping wood
shovelling snow
sweeping walks, porches, streets

Different Tools: Personify in Movement

a screwdriver
a saw
a snow blower
a hammer
a sprinkler
a garbage crusher
a typewriter
an eggbeater
a drill
a lawnmower
a broom
a rake
a shovel
a vacuum cleaner
a pencil sharpener

Different Machines: Personify in Group Movement

a computer
a washing machine
a toaster
a popcorn popper
an elevator
a rocket launching
an earth mover
a crane
a demolition machine
an escalator
a steam shovel

Examples of Literary Sources For Movement

Teachers can find many cues for movement exploration in stories and poems which children read and enjoy. The characters in such stories and their activities (especially those with action potential) used as a point of departure into movement will provide many creative possibilities. With older children, folk tales, mythical and historical characters, and events in history, offer sources for movement experimentation. It is here that creative dance and creative drama identify closely with each other, and each may act as a valuable supplement to the other.

Many delightful poems which suggest movement, some of them merely jingles or nursery rhymes, may be used in several ways as movement catalysts:

1. The poem may be read, and then any part or the whole may be interpreted in movement by the children.
2. The poem, read slowly, may serve as an accompaniment to the children's action in interpreting it.
3. Words or sentences may be excerpted, and spoken by the child as he dances.
4. The words may be combined with improvised music or percussion which highlights the action potential of the poem.

Children may also write original poetry, having in mind their own movement or things that move. Making and performing a dance study to such poetry adds a second creative venture to the original one.

Examples of Properties Which May Motivate Creative Movement

A small property to stimulate the imagination, to manipulate in different ways, to attend to, to move with, or on, or over, or toward, from, or around will offer a great stimulus to creative movement.

The following readily available items are listed as suggestions. Each has limitations as to how it may be manipulated. Children may bring in these or other "found objects" to move with.

paper of all kinds (newspaper, construction paper, crepe paper, tissue paper, facial tissue, aluminum foil, etc.)
heavy string or soft rope
soft scarfs of various sizes
cardboard towel tubes, rug tubes
contrasting textured material (sandpaper, satin, etc.)
feathers
lengths of fabric
lengths of elastic
cardboard cartons
disposable pie tins
baskets or boxes of various kinds
coat hangers

leaves, flowers, weeds, hats, gloves, paper cups, and many others

Other items that may not be available to children, but are useful tools for exploration, are:

stretch ropes
rubber inner tubes
hoops
yarn balls
beach balls
nets
plastic tubes
wooden boxes that can support weight
chairs or stools
"junk" sculpture
space constructions
commercial art (posters, advertisements)

Examples of Music Which Stimulate Improvisation

The key to the kind of music which is valuable for children's improvisation can be discovered by helping them to find danceable music to which they respond. There is a wealth of such music and the music teacher should be of great help as a resource person. A music resource library with tapes and recordings children may listen to, move to, and feel enthusiastic about is a valuable addition to the dance equipment. Children will enjoy various kinds of music, but a movement response is more likely to evolve if the music is rhythmically stimulating, not too complicated in structure, and of relatively short duration. It should also have musical merit, and, again, consultation with the music teacher is strongly recommended in cases of uncertainty.

Some suggested types of music are:
folk dance music
simple classical music
children's songs which suggest movement
electronic music
music of percussion instruments
some child-like popular music
tapes of the children singing or chanting.

When a teacher chooses the recordings or tapes to which children are to improvise, some guides for selection might be:
a good quality of reproduction
evidence of a strong rhythmic beat
variations in tempo
variations in dynamics
"built-in" imagery
in good taste and appropriate for children.

Examples of Sounds Which May Accompany or Suggest Movements

Environmental sounds, or those sounds we make ourselves, can inspire movement related to the sound in one way or another. Often use of this kind of movement accompaniment offers an exciting stimulus to children and helps them to become aware of accompaniment for dance movement besides the traditional music.

Some suggested types of sounds which may help children to discover others are:
body sounds (sneeze, cough, sigh, snore, wail, laugh, hiccough, etc.)
city sounds (sirens, church bells, automobile horns, etc.)
nature sounds (wind, rain, thunder, hail, etc.)
bird and animal sounds
miscellaneous voice sounds and "double-talk"
chants
sounds of percussive instruments such as rattles, gongs, brushing drum, etc. (Small instruments, often homemade, can be used by children while they are moving.)
arranged tapes (sound collages).

3. Relating to Rhythm

Experiences with movement which help to synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds and the ability to relate to them in many different ways.

Moving in rhythmical unison with others is a deeply satisfying human experience and it can be a source of endless enjoyment and appreciation. The ability to make an accurate movement response to rhythmical sounds is one which every child should have the opportunity of developing in school.

Some experience with musical structure and the development of sensitivity to the quality of musical sounds is inevitable if the child in his other dance activities has had the advantage of musical accompaniment. It is hoped that he will also have sung songs, played simple musical instruments, and listened to good music as part of his musical education. Indeed, the development of a precise movement response to rhythmic structure should be an educational goal shared by the music and dance teachers.

Children may synchronize their invented movements from other dance experiences with the phrases of a simple song, or use them to follow the pulse beats and accents of a marching tune, or to perform the rhythmic patterns of a nursery rhyme.

Long rhythmic drills, especially if they are conducted only with a drum as accompaniment, can become boring and monotonous. Where conscious application to a response to pulse beats and accents is desired, however, a logical sequence can be followed:

1. The music is listened to.
2. A hand response is made, with one or both hands, used together or alternately—beating, tapping, clapping, in the air, on the floor, on oneself.
3. A foot response is made, standing, with one or both feet, used together (small, bouncy jumps) or alternately (walks in place) or one foot alone (foot taps).
4. A total body response can be made, moving head, shoulders, arms, hips, knees as well as feet.
5. Any of these movements (and any other which can be repeated rhythmically) can be taken through space in any direction, always in time to the beats or the accents.

Other Aids in Rhythmic Development

1. Percussion instruments (drums, rattles, wood blocks, rhythm sticks) may be played by small groups of children, taking turns in acting as an orchestra to accompany others. (An illustration of a creative art project might be an assignment to make a percussion instrument. If the art teacher assisted, each child could have his own instrument, a highly desirable state of affairs!).

2. Children learn to distinguish and demonstrate in movement, the differences in sound among a gong, a wood block, a rattle, a ringing bell or alarm, a muffled drum, a triangle. Other characteristic city sounds, such as sirens, and country sounds, such as bird calls, may be used.

3. Children may identify and repeat the rhythmic patterns made by watching and listening to a movement sequence made by another child or the teacher.

4. Children, after following patterns made by the teacher, may make their own patterns on an instrument or by clapping. Invented movements to such patterns may then be performed. It is most important that such patterns, at least at first, fit into the traditional two, three, or four pulse beat groupings (measures). Otherwise, the rhythmic continuity of the pattern may be unrecognizable.

5. Many kinds of chants, rhymes, and songs provide strong rhythmic accompaniment which are easy and fun to move to. Some of the more useful are the following: (Examples after each are given only to suggest many others which would be simple and suitable.)

familiar nursery rhymes: ("Twinkle, Twinkle, Little Star," "Pease Porridge Hot," "Jack and Jill")

familiar songs: ("Rig-a-Jig," "Jingle Bells," "Yankee Doodle")

familiar rounds: ("Row, Row, Row Your Boat," "Are You Sleeping," "Scotland's Burning")

folk dance music without words

singing games and action songs (see Examples and Implications for the Seventh Guideline, page 19.)

chants such as:

counting out rhymes ("ibbety bibbety," "hippety hop")

nonsense phrases ("hey nonny nonny")

children's names (Johnny Jones, Mary Ellen Parker)

cities, rivers, states (Washington, Mississippi River, Utah-Idaho)

work chants ("yeo heave ho," "whoopee ti yi yo")

television rhymes (Sesame Street Alphabet and Counting Rhymes)

days (Friday, Saturday, "Today is Monday")

colors (red, white and blue; brown, yellow, purple, pink).

4. Experimenting With Basic Movement

Experiences with basic locomotor and nonlocomotor movements; making combinations of these movements; discovering and learning traditional dance steps.

Basic locomotor and nonlocomotor movements are fundamental ways of moving the body through space and/or within space. Basic locomotor movements are those which, using the feet as a base for movement, carry the body from one place to another in space (walk, run, jump, hop). Basic nonlocomotor movements are those in which one or more of the joints of the body are involved and which are performed for the most part over a stationary base (bend, stretch, twist, swing).

Basic locomotor and nonlocomotor movements are used extensively in dance in combination with themselves and with each other.

Basic Locomotor Movements

The basic locomotor movements considered here carry the body through general space from a standing base:[1]

Walk – weight change on alternate feet; continual support

Jump – weight kept equally on both feet, or landing on both feet from one foot; moment of nonsupport

Run – weight change on alternate feet; moment of nonsupport

Hop – weight kept on one foot; moment of nonsupport

These movements may be investigated, not only in their natural form, but in the use of many of the factors of space, time, force, and shape suggested for the First Guideline. For example, a *run* may become a *leap* by increasing its *size;* a *hop* may change its *shape* by extending the free leg forward or backward; a *jump* may become a frog jump by changing its *level;* a *walk* may become a "step-together," a "step-cross" or a "grapevine" walk as it changes to a sideward *direction.*

Note: It is best to try all movements in place at first before moving forward, or in another direction.

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[1] Such locomotor movements as crawl and roll do not use the feet exclusively as a base for moving.

ombinations of Two Basic Locomotor lovements

Phrases of each of these movements for oung children should be long, the change om one to the other possibly being made n a signal from the teacher.

Later, a specific number of pulse beats an be given in equal phrase lengths, such as and 8, accompanied by two different ulse beat sounds, as the following: clap 8 nd count 8; use two different notes on the iano; use the head and the side of a drum.

Still later, children can try short and/or neven phrase lengths and make their own ombinations, changing on different but ythmically related count sequences.

In the following combinations, the run s not been used so that the pulse interval r the different movements may be lentical. When accompaniment is used, a quence of quarter notes or of moderate eats with equal intervals is sufficient. The onotony of the sound can be relieved, owever, by breaking up the pulse beat ries on the drum or other instrument with ccasional patterns, or playing only accents times.

ovement ombinations	*(One Example)*	*Description*
alk and ump	WWWWWW JJJJ	Alternate feet with weight change; then with two feet, no weight change
ump and op	JJJJHHHH	Two feet, no weight change; then with one foot; no weight change
Walk and Hop	WWWHHH	Alternate feet with weight change; then with one foot, no weight change

Combinations of Locomotor Movements into Simple Dance Steps

Many children can do the following three steps when they come to school; if not, let them move with someone who can, following, or side-by-side, or joining hands, until the rhythmic and kinesthetic feeling of the step has been communicated.

Name of Dance Step	*Another Way of Using This Step After Mastery*
Gallop (a walk and a run in unequal timing)	Change the forward leading foot to the other one, without pause, and continue changing at intervals.
Slide (a sideward gallop)	Slide with partner, both hands joined
Skip (a walk and a hop in unequal timing)	Turn around in a small circle, both ways

Some Combinations of Basic Locomotor Movements and of Simple Dance Steps

Walk and Gallop
Walk and Skip
Skip and Jump
Gallop and Hop
Slide and Hop
Gallop and Skip
Slide and Gallop
Slide and Skip

Combinations of Locomotor Movements into More Difficult Dance Steps

There is more than one way of helping children master the movement combinations which make up the dance steps commonly used in folk dancing. Traditionally, this was done by total teacher direction, where the children followed the teacher's step-by-step verbal cues, and imitated the demonstrated movements one after the other, throughout the step's sequence. In such a method the explicit directions for performing the step were transferred from the folk dance books through the teacher to the children.

A more desirable method is one which involves the children in the process of identifying the step's components, and of joining them together themselves to make the new step. Told what the step consists of, they work out the arrangement and timing of its parts, individually, without demonstration or direction. Thus, conceptual understanding of what they are doing when they perform the step is a concomitant of the learning process.

After the step-combination has been discovered and can be performed, refinement of the step and varieties of execution may take place through further problem-solving under the teacher's guidance. Examples using certain common dance steps follow: (Balance and execution are easier if steps taken through space are moderately short rather than long.)

Dance Step	*Directions for Discovering Step*
Step-hop	Combine a walk on the ball of the foot and a hop, in moderate timing. Accent the walk slightly. Give each of the two movements equal timing.
Schottische	Combine two "bouncy" walks with a step-hop putting the hop at the *end* of the sequence. Accent the first walk slightly. Give all four of the movements equal timing.
Polka forward	Combine a gallop and a skip.
Polka sideward with half turn	Slide once, half turn with a hop moving in the same direction, and continue without pausing, leaving the floor on each "change" of "slide and change."
Waltz	Combine three walks in an open-open-close floor pattern, to a slow triple meter, without turning. Make the first accented walk slightly longer than the others and either straight forward or straight backward.
Mazurka	Combine two walks with a hop, giving each of the three movements equal timing.

Children should also grow in the ability to reproduce a dance step or a short movement sequence solely from watching it demonstrated. The demonstration can be repeated a few times, if necessary, and children can help each other with the intricacies of timing and weight transference. Such activity challenges children to observe carefully the movement components of a sequential unit so that it is more easily memorized and recalled.

Basic Nonlocomotor Movements

Nonlocomotor movements, to differentiate them from those which carry the body through space, may be said to be movements performed in one's own personal space, over a more or less stationary base. Children, in exploring their own movements in response to the problems suggested in previous Guidelines, will have become familiar with a variety of nonlocomotor movements. There are certain of these movements which in combination, make up the hundreds of other movements for which we have names, and therefore might be called *basic*. They are *bend, stretch, twist, swing.* These may be tried in a variety of ways, using as guides the principles of presentation and the outline of movement elements and factors in the First Guideline.

Combinations of Basic Nonlocomotor Movements

Nonlocomotor movements that are identifiable through their names as specific ways of moving are legion. Such action words as push, pull, strike, dodge, lift, freeze, kick, spin, shake, sway, reach, collapse, rise, sink, sit, fall, turn, and similar verbs are all combinations of basic nonlocomotor movements. Teachers should make their own lists of such action words and use them as catalysts for exploration and improvisation. A short series of such words (i.e. spin, reach, collapse, fall) suggested by the teacher or by each child may be structured into "dance studies" with various kinds of timing, degrees of force, varieties of shape, and spatial arrangements.

5. Making Dances

The organization of movement into dances of various complexities.

A dance might be said to be a sequence of movements which begin, proceed, and finish, can be repeated in similar fashion, and follow a planned and interesting arrangement.

Also, dance movement should have expressive interest beyond that of its mere physicality since it belongs in the category of art. This expressive quality is hard to define and sometimes hard to recognize, as he line is often very thin between movement exploits and movement expressiveness. It is perhaps sufficient to say here hat a sequence of learned gymnastic movements, even though they are perormed to music, do not make a dance. There must be something present that pertains to the spirit of the performer, and the movement must communicate that spirit.

For very young children in the early childhood years, it would not be amiss to consider a dance as the linking together of wo different invented or interpretive movements where the transition from one o the next is logical and continuous. If he short sequence is such that the selected movements bear repetition and can be "performed" then it becomes a sort of "dance study" for the young performer. Two very simple examples might be (1) a kip forward followed by a jumping turn-around in place and (2) a quick spinning n place which slows down and then sinks nto the floor, only to rise and spin again. Children may assume that they are making a dance when they have progressed in the exploration and manipulation of their body movement to the point where such simple construction can be assigned to them and where the choice of the sequential movements is theirs.

The real process of dance-making, however, especially those dances involving more han one person, more than two or three parts, and expressing something more than he ability to make a sequence of two or hree movements, is a part of the dance curriculum which belongs primarily to the years of middle childhood and beyond. Here a child may work alone if that is his wish, but more often the preference is for wo or more persons to work together to produce a dance.

Content material for dance-making is wide-ranging. Except for some dramatic ideas which are interpreted more meaningfully in strict pantomime, or where words are a necessity, children's literature abounds with characters and situations which have movement potential. It is important to remember, however, if the art medium is to be dance and not drama, that only the essence of the character or situation should be attempted. A literal translation in movement of the dramatic action or discourse will usually result in pantomime, not dance. Devising situations of their own which can be interpreted in dance form presents another avenue of creative activity. The examples given for the Second Guideline, of imaginary and literary sources, or properties, music and sounds should offer ideas for more extended dance compositions beyond the acts of exploration and improvisation.

Use of the elements and factors of movement given in the examples of the First Guideline should suggest other fruitful sources for dance construction. A series of such movements if they offer interesting variety and good sequential flow might well qualify as a dance, especially if the interest derives from the texture and quality of the sequence of movements, and not merely from their athleticism.

The arrangement of dance steps and dance figures to folk music has been a tradition of adult dance-making for many centuries. It can become a popular dance-making activity for children as well, after they have had some experience with folk dance steps and figures, and there is recognition of the pulse beats, accents, and phrasing of the folk music they will be using.

The construction of dances by the children should not be considered an absolute essential in a program of dance activities. Teachers who do not feel well prepared in this area may confine the creative aspects of their teaching to the great variety of material inherent in the first four Guidelines. Successful use of the problem-solving method will help to develop in teachers the security to allow their children to explore, invent, improvise. Sooner or later the construction of dance sequences, especially during the middle years, will happen almost spontaneously in such a creative environment.

6. Relating to the Curriculum

The relating of dance movement to other curricular experiences, such as art, music, science, social studies, language arts—wherever and whenever appropriate.

All facets of a comprehensive program of dance for children present innumerable opportunities to supplement, enrich, and integrate with other curricular areas. A teacher who is oriented to creative movement as a valuable and significant part of childhood education, will be aware of its potential in relating to most of the school activities in which she is engaged.

Resources for achieving such relationships are multiple. In the fields of music and language arts, some have been noted in earlier Guideline examples. The shape of dance movement can be translated into art media in many ways, just as designs made in art can form the basis for spatial patterns using locomotor and nonlocomotor movement. A science-related project on the study of insects is described in one of the teacher experiences, Chapter 3. For many years social studies teachers have included in their study of an ethnic group the learning of a folk dance representative of the group.

Such correlations, however, should occur only when children or teacher feel that the inclusion of a movement experience would add depth and vitality to the involved area of learning. It should not be considered that an essential part of a curricular project must be the translating of some aspect of it into movement. The alert classroom teacher, close to the developing intellectual, emotional, and social interests of her pupils will see opportunities to use creative movement where it will be significant.

A program of little dances once a year for an audience taught under pressure and presented in the school auditorium is not what is meant by this Guideline. Such programs have their place, perhaps, but only if the children are involved in the planning and preparation of the enterprise and when they, themselves, wish to share their dance experiences with others. Dance movement which is a part of other curricular experiences should evolve from those experiences and be an integral part of the total learning project.

7. Singing Movement Songs

Action Songs and Singing Games

Young children love to imitate others from either visual or auditory cues. In the Resources Section, there are references for songs which can be used for such imitative movement, where the words of the song "tell you what to do." As the response is more or less a unison one, children may follow each other, the teacher, or sometimes, within a limited choice, make their own movement interpretation of the words they sing.

Such songs provide a total group movement affinity which is not usually present when children are exploring or improvising. It is both enjoyable and valuable for them to participate in such movement and rhythmic "togetherness," which provides a sort of breakthrough for the shy or slow child into movements he may never have experienced.

The very old as well as newer songs are useful. The sources of "Round and Round the Village" are lost in history. "Sally Go Round the Moon" is about a chimney sweep, and "Looby Loo" about taking a bath on Saturday night. On the other hand, there are numerous action songs in the preschool and kindergarten literature which children love to do. Examples are the Sesame Street song "If Your're Happy and You Know It, Clap Your Hands,"[1] Joyce Eldridge's "This Is What I Can Do,"[2] and the song by Woody Guthrie which helps children identify different parts of the body, "Put Your Finger in the Air."[3]

It should be emphasized that dance songs for early childhood should not include square and country dance song accompaniment. This kind of dance experience belongs to the middle or later childhood years, leading into adult participation. When children are young, their spatial orientation to a partner or a group, upon which such dances are constructed, is not highly developed. At a later time, when one can readily find one's way among the intricacies of partner and group square dance figures, learning and performing become a relatively easy and enjoyable experience.

8. Using Folk Dance

Traditional Folk Dances

Folk dance literature is so extensive that teachers can make selections of dances from many alternatives to present to their 8- to 12-year-olds. If what is desired is a pleasant learning experience rather than a series of drills, one of the safest of selections is that of several simple, short dances based upon a folk dance step which the children can perform easily and well. Considering the *walk* to be such a step, it should be ascertained through problem-solving how skillfully the class can use a walk in the various ways demanded by the selected folk dances.

Can the children walk in time to the music? Can they change from a forward to a backward walk without hesitation or extra steps? Can they walk in a circle with hands joined? Can they turn a partner as well as themselves, with a walking step? Can they do a "step-together" and a "step-cross" sideward? All of these ways of using a walking step (and others) may be included in a single folk dance. It is important, then, that children master the step (or steps) demanded by the dance before learning the dance figures which use the steps.

Some dances, notably many of the horas and kolos of the Middle East, consist primarily of a sequence of steps, and variations of steps, performed without partners in a circle or an open circle. Such dances demand precise and often challenging foot-work, but avoid the partner selection that sometimes is distasteful to this age level.

In contrast, simple song squares appropriate for the upper middle years usually are performed throughout with a quick, light, walking step. They are constructed, however, of a series of partner and group figures which demand alertness, good space orientation, and accurate timing. Their popularity derives from the fact that they are American dances which afford much partner and group interaction.

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[1] "Beginning Music," *New Dimensions in Music Series* (New York: American Book Co., 1970).

[2] Gladys Andrews Fleming. *Creative Rhythmic Movement—Boys and Girls Dancing.* (New York: Prentice-Hall, 1976).

[3] Woody Guthrie, Songs Folkways Music (Publishers, New York, 1954).

A teacher might choose two or three dances from the same ethnic source, especially if one is a dance the children are studying. On the other hand, the teacher might want to select dances from contrasting cultures, so that the characteristics of each are more distinctly observable.

Because folk dance teaching must usually be directed by the teacher, short cuts to good performance have been practiced for many years. A few of these are:

1. Teach everything possible about the dance in open order formation with everyone facing the same direction.
2. Have children get into the dance formation (partners, a circle, double lines, squares) only after they can perform the essentials.
3. If partner selection is difficult, start with a mixer method of getting partners, and use ndividual mixer dances as much as possible.
4. There are many line, open circle, or circle dances, which do not demand mixed partners, and where boys can dance with boys and girls with girls. It is a good idea to use simple versions of such dances to "break in" a group not yet attuned to a folk dance experience.
5. Children, of course, may make their own dances in folk style. Because folk dance is a communal activity, this usually means working in a group to achieve a desirable product. Such an activity takes maturity and some successful experience in folk dancing. With a class that is ready, it is a good idea to let the children select a piece of folk dance music, divide into groups, and see how many workable dances evolve. Such a method should be used occasionally, but certainly not exclusively, in spite of its potential for creativity. Children would miss the enjoyment of learning the dance traditions of many cultures which a comprehensive folk dance program affords.

9. Increasing Physical Power

Experiences with movement, arrived at through exploration, which can be used to increase body strength, flexibility, and precision.

As children grow older they become increasingly interested in the laws of human movement. They are beginning to understand simple principles of physics, biology, anatomy and applying these principles in a direct way so their own bodies can become an exciting discovery process.

Exploring a word like flexion (bending) could lead to many discoveries. For the young child finding the joints and isolating the action in puppet-like fashion is challenging. For the older child, joint action might involve exploration in flexion, extension, abduction, adduction, rotation. As a child explores flexion in the hip, for example, a natural outgrowth would be experimentation with flexibility and strength in that joint. Once this action was understood, the children themselves could devise movements which would promote increased flexibility or strength.

Locomotor activities using gross muscle action build strength. Movement combinations using different body parts and rhythmic change build coordination and precision. Flexibility in the spine and in all the joints comes from slow stretching and holding in position. Using simple principles such as the above, children could explore movement which would increase their own potential. If the first, second, third, and fourth Guidelines are kept in mind as the children work with experiences in strength, flexibility, and precision the results will stay in the realm of dance rather than becoming calisthenics.

Children in the middle years are eager to gain control over their physical bodies. If the experience is also a creative one, many educational objectives are being met at the same time. We have all observed boys and girls of this age repeating over and over a headstand or cartwheel with the kind of high motivation that we envy. This level of motivation can be tapped in this Guideline, because children are already interested in what their bodies can do, and because they love to learn and experience new feats. During these years, children can easily be challenged to increase their physical strength, flexibility, precision, and balance by investigating movements which accomplish these purposes, practicing them, and evaluating the improved results.

10. Relating to the Present Culture

Experiences in ethnic and popular "fad" dance patterns.

The desire for cultural and racial identification by minority groups today has given a new emphasis to the word "ethnic" and to awareness of all people of their own heritage. Many ethnic dances are (or may be considered to be) of religious or ceremonial significance to a particular ethnic culture. Even folk dances which are usually thought of as dances of recreational or social import have taken on added meaning as representative of an ethnic group. A growing respect for and interest in other cultural or national groups is a valuable outgrowth of this new emphasis.

Children in the upper grades who have had a background in dance as suggested in previous Guidelines will enjoy the experience of discovering for themselves the movement styles and dance meanings inherent in various ethnic cultures. With or without this background the teaching of ethnic and even traditional folk dances in the schools today demands special considerations, such as the following:

- Make it a point to find out the national or racial background of children in the class through a class survey, or possibly, by less direct means. This information will help to insure pupil interest, and will assure the inclusion of dances reflecting the ancestry of the most children.

- Attempts should be made to involve the community. Invite parents with a knowledge of their traditional dances or representive community leaders to the classroom and, if possible, take the class to a community event or ethnic festival which includes dance presentations.

- Be particularly sensitive to attitudes and beliefs of ethnic groups in regard to their dances. Some may desire to maintain control over their dances, music and songs, and do not appreciate even spectator involvement by outside persons.

- While many traditional folk dances have been altered in the past and can be used today for their creative potential (refer to the eighth Guideline), ethnic dance of a ceremonial nature should not be dealt with in this way. Authenticity of execution and interpretation are of primary importance and children should be made aware of this fact. There are ceremonial dances, especially American and East Indian and African, which should not be taught in the schools to respect the wishes of concerned groups. For a more complete understanding of various ethnic dances and films which can supplement learning in this area, refer to *Focus on Dance VI, Ethnic and Recreational Dance,* a 1972 AAHPERD Publication.

- The fact that dance, music, song, art, and language can be taught through an interdisciplinary approach will add to the significance of ethnic dance and the impact it can have on children. This approach will result in children comprehending a sense of the "whole," not simply the accumulation of facts acquired through segmented learning experiences. In many instances such an approach demands more experience and knowledge than an individual teacher can provide. Other teachers and members of the community should then be approached for assistance.

When dance is being introduced for the first time to children in the upper grades it is important to begin with an area of high interest value. Fad dance patterns are very popular with children approaching their teenage years. There is a built-in interest in this kind of dancing, and there is no reason why it cannot satisfy some of the requirements set up in the Guidelines.

One approach would be to explore the possibilities of movement in isolated body parts. Where can the head move? Backward, forward, side to side . . . this can be done keeping the chin in the same plane of space (like a "chicken" motion forward and back or an East Indian head motion side to side) or the chin can drop and lift so that the head makes an arc in space. This kind of exploration could be done throughout the body: shoulders, ribs, hips, knees, elbows. Then combinations could be devised. If a piece of appropriate music were played at this point, undoubtedly some boys and girls would come up with specific fad dance combinations of movements. These could be analyzed and learned by the whole group. As the children become more adept, the combinations can be longer and more complex, thus giving rhythmic, physical, and mental challenge. An outgrowth of this kind of interest would be to research certain ethnic cultures to discover, for example, what the influences of African, West and East Indian dance might have had on our fad dances.

A next step might be to use fad or ethnic movements to stimulate creative work. The Maori and English stick dances with their rhythmic striking might be such a point of departure. The first and third Guidelines could be applied so that the experience with such dance forms could lead to more enriching ones.

11. Performing For Others

Opportunities for performing dances for schoolmates other than regular classmates and possibly for outsiders, such as parents.

Dance is a performing art, which means that its aesthetic values derive from the viewing of dance performed by dancers. There are approaches to such an experience, however, which are important for dance educators to follow so that children are not exploited and/or performance standards nullified.

Showing the results of activities in movement exploration and improvisation to demonstrate achievement or for critical review by classmates is an essential part of class procedure when such a problem-solving method is used. Under most circumstances such performance should involve a group of children, each showing his discovered or invented movement at the same time, rather than a single child performing alone. Such sharing of movement experiences enriches each child's vocabulary of movement and encourages greater creative exploration. It also helps him to concentrate on the sequences of movements he is viewing. He thus becomes more adept at reproducing such movements on his own body.

The act of performing a dance or dance study for persons who are not a part of the learning environment is always an exciting experience for children and for some may be rather traumatic. Careful preparation should be made so that neither teacher nor children are nervous and apprehensive, and an atmosphere of calmness and good humor prevails. It goes without saying that all the children should be involved in some way and not merely the most creative or skillful.

Under such circumstances, performing dances which one has made or learned for a sympathetic audience should be a salutary event during the middle childhood years, achieving for some children a desirable increase in self-confidence and self-esteem. It also serves to make them more aware and appreciative of what is involved in the production of much more elaborate dance performances.

Implications and Examples of Audience-Centered Dance Activities

The benefits of sports participation for children are stimulated and enhanced by the experience of seeing highly organized games played by skillful players. Such experiences readily are available through television, attendance at game performances, and watching games on the sandlots, parks, and playgrounds of almost any town.

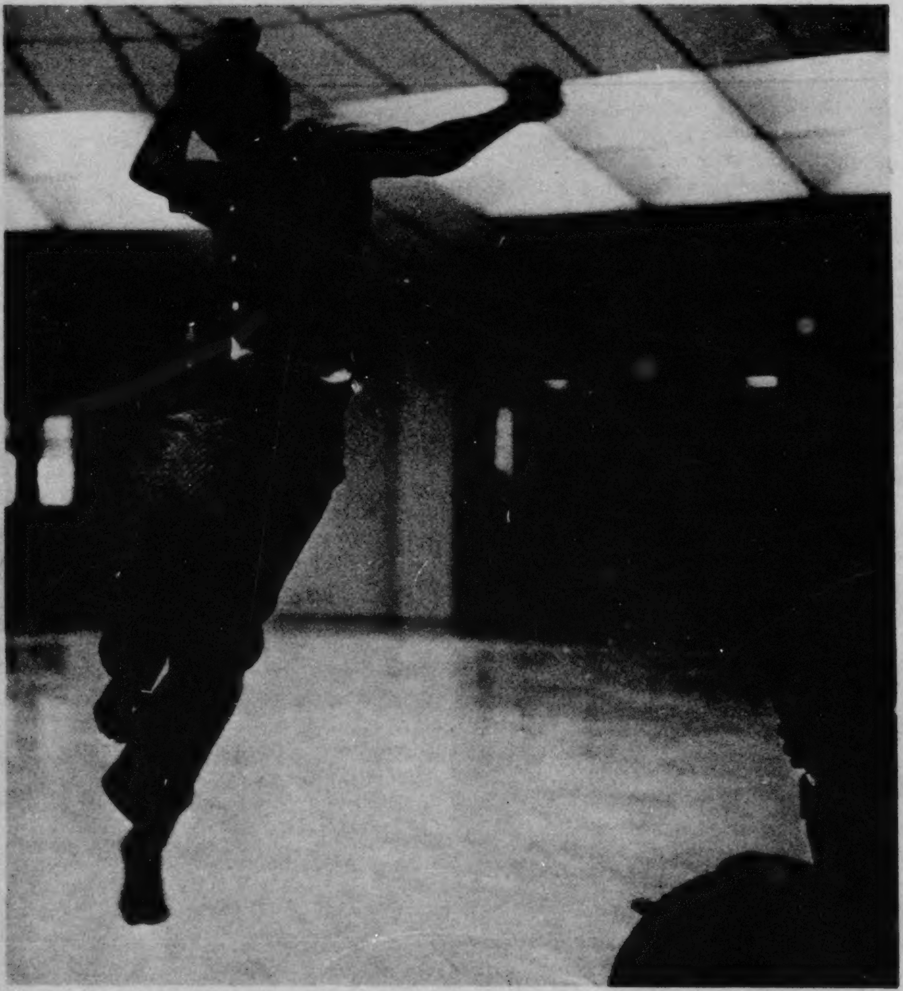
The viewing of good concert or theatre dance by children presents many more problems. Except for very infrequent special programs devoted to concert dance, available dance performances on television are limited to variety shows where the dance is apt to be spectacular, sometimes sensational, and presented for its entertainment value alone.

Few localities can support professional dance groups, and the cost of tickets for touring dance companies' performances is often prohibitive for most children.

What then, is the answer for the teacher who wishes children to be exposed to good dance performance so that their aesthetic education in this art area is not neglected? Following are some suggestions:

1. Serving as one kind of interest-stimulator is a bulletin board or hall case of dance pictures, contributed by the children and other school personnel from magazines, programs, flyers, announcements. Often the public library will rent folders of pictures.
2. If the school has sufficient funds, films can be rented and shown to more than one class at a time. More and more excellent concert dance films are being produced, many of which can be enjoyed by children, particularly those in the middle years.
3. A nearby college or university or even a high school might be able to do a lecture-demonstration for children. Such "lec-dems," preferably with some participation by the children themselves, can be a delightful experience for everyone, if they are carefully prepared with children's needs and interests in mind. They also have the virtue of being easier to understand for beginners in dance than a finished performance. Many dance departments are beginning to plan such programs for children, and to send the performers for expenses only to schools which request their services.
4. There are a few professional dance companies, and some university groups which give performances designed specifically for children. Such programs are usually presented annually or given when the professional company is on tour. Some of these companies are beginning to be available through funded projects such as "Artists in the Schools." (See Resources section, (p. 82) for further information.)
5. If children have the experience in school of viewing dance studies made by others, as well as constructing their own, the beginning of the critical observation of dance movement will have been made. Out of this may grow a school performance. An important safeguard for such an enterprise is to be sure that every child is involved. It is hoped that the school offers in its program of extra-curricular activities, besides such audience-centered dance, concerts of music, children's plays, puppet theatre performances, exhibits of art and other types of collections, to quicken and support children's burgeoning artistic interests.

Chapter 3
Teachers' Use of the Guidelines
A Few Experiences



The Task Force on Children's Dance has located, encouraged, and actively directed creative experiences, projects, and purposes in children's dance. The content of this chapter is representative of a variety of children's dance experiences in different schools from various geographical areas. The following dance experiences illustrate some aspects of the Guidelines as well as the teachers' use of the guidelines.

Responding Actively to the World Around Us

Loretta Woolard (Blanks), second grade teacher
Hallie Beth Judd, third grade teacher
DeNette Garber (Stevenson), fourth grade teacher
Elizabeth Wall (Noel), principal
Richmond Public Schools
Richmond, Virginia

Project "Children's Dance" was initiated at Maury School, Richmond, Virginia by the principal, Elizabeth Wall and a second grade teacher, Loretta Woolard. At the end of the first year, the school situation changed and the principal, staff, and children were transferred to Blackwell School. With the principal's support, Hallie Beth Judd, who became the teacher of this now third grade group, extended the project's scope of activities. When these children entered fourth grade, DeNette Garber requested that they continue the dance project and be assigned as a group to her. Although these children were assigned to a different teacher each year, they were under the continuing leadership of the principal and Gladys Andrews Fleming. A brief account in three parts by each of the classroom teachers follows.

Second Grade

As a new teacher at Maury School, I recognized the need for variety in the program I was developing with the 35 children in my second grade class. There were dimensions in learning that seemed to be missing. Potential opportunities existed for rich learning experiences for each child but I did not know how to capture them. Seeking assistance from my principal (Elizabeth Wall), I was encouraged to investigate the possibilities of emphasizing children's dance. Plans developed, and we became a pilot class for the Task Force on Children's Dance.

Our first experience under the guidance of Gladys Andrews Fleming made me realize that one of the dimensions of learning for which I had been groping was sensing the world around us and responding to it actively through creative rhythmic movement. Given opportunities to explore movement and movement combinations, the children became better aware of their own potential, discovered spatial relationships, and were able to handle themselves in various dimensions of space. They started responding rhythmically to what they saw, felt, and heard.

As our work with this medium of expression progressed, I found that the children were following directions, listening, thinking, solving problems, and inventing. I felt that they were feeling better about themselves. They were sensing and responding—they felt accomplishment!

At one time, we studied the sea and used it as a source for expression through words and dance. Concepts of waves, shells, fish, gulls, and other aspects of sea life were reinforced. Using movement to explore

FUN IN THE SUN

ideas about the sea helped to emphasize verbal aspects of learning, including vocabulary building, reading, poetry, and story writing.

One of the boys made a boat and brought it to school for all to see. As we were discussing Glen's boat, we decided to write a story and create a dance about it.

> One day Glen took us exploring in his boat. We left on a beautiful Saturday morning. We wanted to look for many things. Wowwwl The first thing we caught was an octopus. We saw a gigantic whale. There was a gooey jellyfish floating on the water. We also saw a squid under the water. On the floor of the ocean we saw crabs, sand dollars, and shells. Fish and seahorses were swimming all around our boat. It began to get dark. Glen took us home and said, "I will take you again some sunny day."

Photos: Robert Grey, Richmond, Va.

Another day the children found that they could swing their bodies in many ways and invent a variety of swinging patterns. They tried to identify many things that swing. From this vocabulary and reading chart the children wrote a song, "Things Are Swinging All Over Town." They understood the concept and readily made associations because they could "feel" a swing. Soon the song was turned into a dance, and the children were able to sing their own accompaniment. Words to the song are:

Things Are Swinging All Over Town

Things are swinging all over town
Things are swinging all over town
This is what we all can see
Things are swinging all over town.
Skinny monkey swings on a tree.
Skinny monkey swings on a tree.
This is what we all can see.
Skinny monkey swings on a tree.
You can swing on a swing with me!
An elephant can swing his trunk.
A little boy can swing off his bunk.
A kite can swing in the sky so high.
Branches swing in the bright blue sky.
A happy puppy swings his tail.
A boy and girl can swing a pail.
An opossum swings upside down.
Things are swinging all over town!

The children are now sensing and responding in many different ways. They have come to realize that the class is made up of many different boys and girls who need to work and live together while in school. A unified group seems to be emerging. As they have had increased opportunities for creative expression, their self-concepts have improved.

As the children have learned from these experiences, I have also learned. I now know that a reading experience involves more than just books and words. It involves the child's life and interests as a source, his mind for thinking, his voice for verbalization (stories, poems, songs), his hands for writing, and his whole body for a deeper understanding through creative movement and dance. A child must sense and respond for true learning and understanding.

Third Grade

In the fall of 1971, the children who worked with Dr. Fleming at the Maury School became third graders and came to Blackwell Elementary School. Here they had many new classmates but the group was still strong and wanted to continue to work in movement and dance with Dr. Fleming. They drew in the new children in the class who in time became most enthusiastic. The original group of children helped to teach the others movement and rhythm skills, control of space, and ways of working together on dance experiences. It was enlightening to hear them discuss their concept of the difference between movement and dance and what made a dance, a dance.

The group was very responsive to me and when we sat together in a circle talking and thinking, often their suggestions would flow so quickly I could hardly write them down. For instance, we would try to get the "feel" of poems we had read and I made many lists of their suggestions. These words often became reading or vocabulary lists or spelling words. We discussed concepts such as fast-slow, fat-skinny, big as a dinosaur—small as a flea, front-back, and up-down. As the boys and girls became more skillful in handling their bodies in space with varying complexities of time, they enjoyed expanding ideas from various content areas. Music is very important to create movement and dance. However, since we were without a piano accompanist, we resorted to chanting poetry, singing, and using body and percussion sounds.

The poem "Jump and Jiggle" suggested many movements, but we first discussed movements of animals: monkeys swing, bees sting, donkeys kick, turtles snap, cats scratch. Each child had an opportunity to express his ideas and had to pass the test of using his body to portray his ideas. The children had to *feel* the movements they wanted to convey. In "Jump and Jiggle" they became boy and girl frogs that jumped or worms that wiggled or kittens that pounced. Then they became human children who walked but walked funny, jerky, bouncy, turning upside down, and like Indians verbalizing and chanting as they dance.

These were normal children, many from disadvantaged homes. One little girl who had difficulty writing her name would leap gracefully like a deer or glide like a seagull. She became completely absorbed in her role; here she was accomplishing.

It was amazing how much the dancing developed all of the children. Many who were slow academically responded to Dr. Fleming. Their dignity of character was like watching a flower unfold. Their imaginations were unleashed and they became beautiful to watch. This was particularly true in "Kite Weather." During our study of spring, I introduced the poem "Kite Weather," and almost immediately the children wanted to dance their ideas and feelings. We needed room

so we went to the gym and began to explore. The actions were strong, and as the children flung their bodies in the air in response to the breeze blowing leaves from every tree and ships upon the sea, they became a part of this strong wind. Soon a dance composition emerged, and the various parts of the poem combined to make a whole dance poem.

Special movement and dance sessions were held for interested groups in the city during the spring. The children insisted on sharing two of their favorite dance poems—"Jump and Juggle" and "Kite Weather."

As the children advanced, they wrote letters to Dr. Fleming about their feelings and impressions of visits to the zoo, fair, amusement park, and beach, and about their vacation. Often they drew pictures of what they were trying to say, and we used some of these impressions and feelings as motivation for movement and dance activities. Out of these experiences came a more difficult dance, "Fun in the Sun," based on a story by Donna, one of the children who grasped her classmates' ideas and with her own, wrote them down in a story. The group particularly enjoyed making a dance which resulted from our discussion of "Fun in the Sun." From Donna's story children selected parts and worked hard in dancing out these ideas.

"Fun in the Sun" began with children playing on the beach at sunrise. They jumped with the incoming waves and listened to the sounds of the shells. They went crabbing, watched a surfer ride the waves, were dazzled by the colors of the sailboats. They tried their luck at casting lines for fish until the happy day began to end. They could hear their mothers calling them. The sun slowly sank in the West as a little crab chased them across the sand home to their supper. The story became accompaniment as the class danced and Donna read. They wanted to share the dance with others so they worked hard in perfecting parts that would coordinate readily, make transitions, and dance out their ideas as the story was read. They wanted to perform! One day when they were getting ready for a performance they decided that they needed to tell their "Fun in the Sun" story in color. With help from the art and music teachers, a huge class mural was made and background music provided. As Donna read the story, the mural and music became part of the dance. It was truly a year of watching children grow before my eyes.

Fourth Grade

As I began my third year of teaching I was given an opportunity to work with Dr. Fleming to enrich my program in the fourth grade at Blackwell School by incorporating a new dimension—creative movement and dance. Although the majority of children with whom I would be working had participated in this program for two years prior to my arrival, I was not at all familiar with creative movement or dance. To my delight, however, I quickly became aware of the potential and importance that such a program can have on a curriculum. I discovered that creative movement and dance is not, as some individuals may imagine, an extracurricular activity to be used on rainy days in lieu of outdoor recreation. Instead it is a program based on body movement that can encompass all areas of learning. Its end result is invariably the same—learning is fun!

Because of city-wide desegregation in the public schools, only 18 of the original 35 children were still together. These children were joined by 15 others. During the first week of school, I gradually became aware of a dichotomy between the students. Although the class appeared to be composed of one fairly cohesive group, there was one group that seemed to lack any unity or class feeling. These children seemed unable to form good relations with their classmates. Each child tended to go his own way without regard for others' rights. It was to this group that I turned my attention in an effort to determine the reason for the vast difference.

Within this latter group there were frequent arguments, and although fights were rare, they appeared to be almost imminent at times. These children seemed both selfish and indifferent—to the point of not wishing to share classroom games and art materials. Poor sportsmanship was frequently displayed; the atmosphere was close to being one of mistrust and suspicion.

The cohesive group, on the other hand, presented an entirely different viewpoint. These children, though scarcely angelic, exhibited many fine qualities, among which were genuine affection and concern for one another, honesty, fair play, and respect for their classmates' and teacher's rights. From these children emanated vivacity and a keen enthusiasm for learning, both of which resulted from the various experiences they had shared during the past two years with the Task Force Project and their two previous classroom teachers. They had discovered that learning, and thus life, can be fun.

After working with the class for approximately one month, I was able to discern which students had had previous experience with the movement program because they seemed to have formed a class unity, filled with many exciting personalities.

School, to them, was not drudgery, but had many opportunities for creative expression. Math can be interesting. History can be exciting. Reading can be fun. All areas of the elementary school curriculum were more meaningful to these children because of the movement activities they had experienced.

I was eager to see if the 15 children who had had no experience with creative movement could be assimilated into the whole group. Having worked with the children for seven months at this writing, I can see that the creative movement and dance activities have greatly aided in building good peer relations among all the students. The children helped each other develop skill in movement, awareness of space, rhythmical response inquiry, and aesthetic qualities of sensing and responding. As the original group of children worked with their classmates, they refined their own skills.

The class' first major dance activity involving the entire group centered around a study of Indians which developed out of the children's keen desire to learn more about the Indians' sharing in the first Thanksgiving. Authenticity rather than the stereotype was stressed. Much research was done by several members of the class. Besides their findings, the children wrote their own story and illustrated many facets of Indian life. In addition, they made tomahawks, headbands, and drums. Gradually a dance emerged. One of the boys read the story as another boy accompanied the dance with a huge tom-tom. They had learned about spacial and floor patterns and were able to notate their dances, their way, in chart form. The charts became most meaningful in helping the children recall and improve various aspects of their dance. Not only did the children have fun, but perhaps more importantly, they learned a great deal about history.

At this time the music teacher, Elizabeth

Sutherland, became a part of our team. In the all-school Christmas program the children danced while the choir sang "Silent Night" and "I Hear Bells."

This proved to be an experience in working on quality of movement stressing feeling, tones, and musical structure. Charts were made to show various floor patterns of the dances. Children made simple, appropriate costumes with the help of the art teacher. It was fun viewing an important part of an all-school program, dancing for classmates as well as for teachers and parents. The children felt good about themselves.

An unusually cold day in January prompted the children to begin a study of weather. Charts were made, poems were written, and pictures were painted. Gradually a weather dance emerged, showing the children's feelings about cold, by such movements as shivering, freezing, and sliding. This became one of our favorite dances because we could communicate our feelings of coldness.

Later, when a brief study of pulleys and levers was conducted, the children began to experiment with ways to balance their bodies individually and in groups. Such concepts as gravity, strength, energy, and force became understandable.

One morning I asked the children, "What makes you happy?" Hands waved; everybody had an idea. The ideas ranged from "learning how to whistle," "sharing a secret," and "just horsing around," to "finding something precious," "having a fashion show," and "leaping over a mud puddle." A book was made, charts were printed, and a mural developed. Gradually our story became a song and dance. Again, several facets of the elementary curriculum were utilized—oral and written language, art, and music. In addition, good peer relations were constantly being formed.

During conference time the subject of pollution arose, and the children currently are working on a pollution dance—complete with protest posters. They have added considerably to their repertoire and have discovered all kinds of dance patterns. The children feel that the polka belongs to them because unexpectedly one day they "discovered" it. They have shared their own polka with other groups and have particularly enjoyed teaching it to grownups.

Other current plans include a dance, "Gazinta," for boys only, based on the mathematical operation of division. Another dance was entitled "Three Wishes" using balloons as props.

We have enjoyed having people visit us this year and have grown in our ability to talk about our work in dance. For this particular group of children it is most important to have opportunities to communicate verbally so that others understand. We have learned about performing for others and the hard work involved. Because we have had opportunities to share our work with many groups and organizations, including college students, we have learned about being a performer and being an audience. This responsibility has been good for us. When the college students perform for us we try to make it a vital learning experience of observing, sensing, responding, analyzing, and appreciating.

Virtually all of our movement activities evolve around some phase of the fourth grade curriculum whether it be language arts, aesthetics, human relations, science, history, math, or current events. These experiences have made me realize that creative movement is not a frill or an extra added attraction. Instead it can be legitimately woven into the daily program and can pervade all areas of the elementary curriculum. In short, creative dance movement makes learning fun.

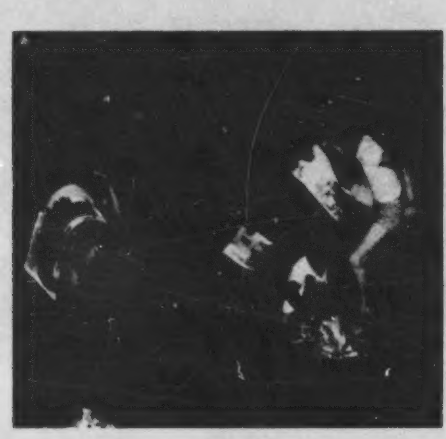
Summary by Principal

In looking back over the three-year experience with creative dance, I see that the boys and girls have emerged as self-respecting, self-controlled young people. The curriculum was enriched with dance, poetry, music, and creative writing. The dance program was the major reason for incorporating the arts in a new way into the curriculum of our school. Children seem to develop pride in themselves and in school activities. This pride expressed itself in a kind of sensitivity that was greatly needed in this inner city school. It did not seem to emerge for groups which did not have this kind of experience.

The teachers who worked in this project felt that their curriculum was enriched by this new dimension. In the past the teachers had not covered creative dance, which was unknown to most until the

Task Force pilot project—Children's Dance—began. Observing the children express themselves through dance seemed to give teachers a sense of joy which was communicated to other teachers and children who observed the group in action.

The teachers also seemed to feel that as children use their bodies they become different and that no other previous programs had accomplished this. As the teachers observed children developing a sense of humor and as attitudes and values changed, self-control developed. Their days were made lively and meaningful; they looked forward to school.



Discovering Dance

Gertrude Blanchard
Recreation Supervisor
Unified School District
Richmond, California

Ralph Harris
Sheila Kogan
Kathleen Stubbs
Teachers
Richmond, California

The Richmond (California) Unified School District used dance and music specialists from the Recreation and Parks Department to aid in academic and social learning. It was the second day of class for six-year-old dancers. Everyone was sitting on the floor and the teacher was talking.

"Why did you come to dancing class?"

"Because I wanted to learn how to dance."

"Why do you want to learn how to dance?"

"Because I want to be a dancer someday —because it's fun—because I like to dance."

"What do you do when you are dancing?"

"I just jump around—I skip—I just dance!"

"Are we dancing now, sitting here and talking to each other?"

"No. You have to move to dance."

"You move when you take your dog for a walk, or help your mother with the dishes, or swing in a swing. Is that dancing?"

"No. That's just walking or doing the dishes or swinging."

"Then how is moving in dancing different from other kinds of moving?"

"H-m-m . . . Well . . . Um-m-m . . ."

"That's a hard question, isn't it? Watch and I'll help you find the answer."

(The teacher beckons to Michelle, who gets up and comes to her.)

"How did Michelle know that I wanted her to come to me?"

"You called her with your hand."

"I didn't use any words, did I?"

"No. Your hand told her what to do."

"I was talking to her, wasn't I, but not with words, just with my hand. Now watch again." (The teacher pretends she is holding a baby and rocking her.)

"You have a baby. You are rocking her to sleep."

"How do you know? I didn't *say* so."

"No, but you could *see* that you were holding a baby, and you moved like you were rocking her to sleep."

"So, again, I was talking to you without using words, wasn't I? Watch once more." (The teacher gets up and moves in a sad, crushed way, back and forth in front of the class.) "Again I am talking without words. What am I saying?"

"You are unhappy—lost—sad."

"How do you know? I didn't tell you with words."

"No, but you *moved* like you were sad."

"Could you talk to me without words, just moving so that I will know what you are saying? Let's try. Suppose you are just out of school, and you know that when you get home you will find a new puppy waiting for you. How would you feel?"

"Happy—glad—yummy."

"Then think about being happy and how you move when you're happy, and talk to me about being happy without using any words." (The class does its own interpretation of happy movements. Their movements are quick, light, and upward.) "That was quite good. I'm sure that anyone who was watching would know that you are very happy boys and girls. Are you ever angry or mad at someone?"

"Oh, yes!"

"What makes you angry?"

"When my brother takes my favorite doll and hides her."

"How do you move when you are angry? Show me. No words, now, just talk with your bodies." (The class moves around with determined heavy steps, striking movements of the arms, grim faces and stiff, jerky movements.) "You are indeed an angry group of boys and girls. Let's sit down before we get into a fight. Do you remember that when we first started talking I asked you, 'What do you do when you are dancing?' and 'How is moving in dancing different from other kinds of moving?' Do you think you could give me an answer now?"

"It's talking. Telling something with your body. Not using words, just using your body to talk."

Spaghetti and Tables

With some children, the fear of being touched activates many kinds of defenses. Through dance, they work toward trust and acceptance. Two boys discover that togetherness is mandatory if each has one leg in an onion sack and both must move across the floor. It provides a graphic understanding of the partner concept. When the cooperative idea is working, the sacks are abandoned and the children explore other kinds of touching and moving: inside hands joined, both hands joined, elbows hooked, backs together, a shoulder and a knee touching. Sometimes one partner must move forward, one backward; one on a high level and one on a low level; one jumping and the other running; or any other way which they discover for themselves.

The boys at Sheldon School became intrigued with solving dance problems involving equipment or furniture. They enjoyed exploring contractions, extension, and relaxation on different levels with the help of a handy table.

Imagine a class of boys and girls moving as rigidly as uncooked spaghetti. They walk or jump or twist themselves into the cooking pot. The boiling water starts the softening process—first the feet and legs, then the torso, arms, shoulders, and head. Soon limp spaghetti bodies are sprawled all over the floor. The teacher then takes each child by the feet and, one at a time, pulls them around the room in varied patterns and tempos, ending with all of the children heaped in one spot. Gently and quietly, legs are placed over legs, or an arm over a chest, or a torso over legs so that each can learn to take the touch and weight of another without becoming tense. This brings the children down to earth, literally and figuratively, and they are ready to return to work in the classroom.

A Concept of Time

Ruth Boyle
Instructional Assistant
Cedar Grove School
Kensington, Georgia

Our children were working on the concept of time so we drew huge clocks on the floor. The children moved around in 12-hour spaces by stretching their hands and arms to a person in the middle of the clock. They were thus able to (move) "make" lunch time, time to go home, time for outside. As their exploration of time progressed, the boys and girls began to hop, jump, and skip around the clock making up their own games and dances. Music was added to enhance the experience.

We progressed from moving around the clock to walking up the ladder of the gymeter. As we moved up a rung of the ladder for each day of the week or month of the year the remainder of the class chanted, "Monday–Tuesday–Wednesday," etc. Later we involved music and other movements and soon we were dancing.

Next, the times tables were drawn on the floor and we jumped, hopped, or walked along a number line. We made up our own movement sequences using various sounds, chants, and instruments, and again we were dancing.

One of the things we like to emphasize about our movement and dance classes is the carry-over with all classroom activities within the total curriculum—art, music, reading, and math.

Market Day Song and Dance and Learning Chess Through Dance

Beauford Thompson
Ruth Wilson
Elementary Teachers
Cheyenne, Wyoming

Market Day

Sixth grade boys and girls at Davis Elementary School, Cheyenne, Wyoming, were studying Latin America in social studies. For some time they had been discovering how some of the Latin American people trade and sell their products, and they wanted to have their own market day. In art class, they made such items as pots, candle holders, siesta mats, jewelry, hats, and toys. Booths were constructed so groups of children (families) could sell their wares.

What a natural background for the creation of their own chants and folk dance. The children developed a market day song and movements especially for this event. The dance was performed by the entire group. Each "family" entered the plaza dancing gaily and joyously greeting each other. At the conclusion of the welcoming entrance, each group dispersed to its booth to begin the serious business of bartering with appropriate chants. One boy, moving from group to group, provided the necessary thread for continuity as each family, in turn, circled the plaza chanting and dancing about its wares. The dance concluded with all groups joining in a circle, sliding and skipping, and singing together.

Following this experience, each child wrote his reaction to the activity. Paul expressed it as follows: "We did this Market Day because it gave us experience on how the Latin American people trade and sell their products. We made pots, candle holders, toys and other things. We also made booths and made songs and dances. The dances we did used skipping, jumping, running and other movements. This was the most interesting experience."

The children enjoyed the experience so much that they decided to perform their market day for their parents and the whole school.

Impressions

Katie Planche Friedrichs
Southeastern Louisiana University
Hammond, Louisiana

A Lively Chess Game

At school another interesting activity occurred which involved movement and dance in the form of a live chess game. The activity grew out of a correlation between science and social studies classes which had been part of the year's plan of activities.

To initiate the project, the children listed their ideas about the individuals portrayed by the chess pieces—kings, queens, knights, and bishops. Comparisons between life-styles of nobility and peasants were noted. Living conditions in a manor or castle were contrasted with modern living. The interest of a number of students stimulated more research into the origin of chess, which added authenticity to particular aspects of the project.

Time was devoted to the exploration and development of movements by every child. Each child expressed himself and portrayed several chess pieces through his creative movements. Each individual was free to choose the part he or she preferred, with one exception: the two finalists of the chess tournament were encouraged to select the role of a chess piece instead of the part of a scholar. Also, as an art project, each child was responsible for an appropriate costume for his role. In addition to the chess pieces, two teams of "scholars" were formed to plan strategy. The scholars dictated the direction and destination of the movements, but the method of movement was designed by the child playing the role of a chess piece.

As the game progressed, some frustration and anger began to emerge. It was difficult for several children to accept their fate without having a voice in the planning. Some were angry at being sacrificed, while others understood the necessity of such a move on the part of the scholars. Frustration developed because some could see the errors involved in certain decisions. All gained a better understanding of how disagreement and dissatisfaction of oppressed peoples could lead to revolt and violence. After venting their frustrations, the children offered ideas as to how they as individuals could have improved the game. They requested that another game be played and that they dance out the game.

In the second game, decisions by the scholars were more democratic and made less hastily. The children danced as the chess pieces moved with greater freedom and enthusiasm.

As a result of the project, the children unanimously agreed that they had a better understanding of people and people situations as well as chess. This became their dance of chess. The instructors were better able to gain more appreciation of the child's ability to express himself in methods other than oral or written communication, and to gain more insights into the life of each child.

Since I am a teacher and a mother of four children, my children have been underfoot in the dance studio as long as they have been around. It is amazing what the small ones have absorbed about movement and creativity through the years. It is almost like osmosis; they watch the classes and rehearsals and can immediately feed back to me what they have learned by dancing for the family during the evening hours at home. Their scope of movement is amazing; their keen sense of design is most critical and they can critique a rehearsal (in private, of course) as well as some of our students.

Our 10-year-old, after watching a student composition on drugs, asked the next morning as she watched me open a bottle, "Mother, what are you taking?" I replied, "Only a vitamin pill. Would you like to take one?" "No ma'am," answered Marie, "I'll never take another pill as long as I live after seeing that ballet of Mickey, 'The One Way Ticket!"

Contrasts

In language arts class the children were studying antonyms. We decided to use dance movements and terms to help clarify our understandings of opposites or contrasts, for example:
level . . . up/down . . . high/low
quality . . . smooth/choppy . . . legato/stacato
tempo . . . slow/fast . . . sustained/sudden
direction . . . forward/backward . . . sideward/diagonal

After discussing various contrasts the class divided into groups to explore different contrasts: change of level—moving very high, then moving very low; change of tempo—moving very fast, then very slow. Working out a variety of antonyms through movement, they started composing rhymes using associations such as "slow as an Ox and fast as the Fox." Eventually their explorations turned into a *Dance of Contrasts* accompanied by their rhymes.

An Approach to Dance with Boys

Tom Dunkley
University of Vermont
Burlington, Vermont

One summer I worked as program director for an all-boys camp. The camp director was certain I'd be wasting everyone's time when I listed folk dancing for the evening program. I was young enough to think I had an answer to the stigma placed on dance by most 10- to 14-year old boys.

I opened with a brief discussion about the rugged peasants and their evening campfires, similar to ours, when feats of strength and skill were performed. One of the most virile groups were the Russian horsemen who wrestled, dueled, and challenged one another at endurance feats. The exhausting run done by groups of three men often found the men too tired to continue the evening festivities.

I challenged the boys to see if there were any trios who could last as long as one 78 rpm record. Without identifying it as a dance, the three patterns of Troika were introduced, practiced quickly, and the contest was on. Three groups finished, and we moved into several other masculine circle dances. The program was a success.

Since then, I have often used the Troika idea as an introduction to dance for the "touchy" ages. Perhaps it is not the Troika itself, but the initial introduction technique which sets boys off on the right foot to dance. Call it a dance after the fun and excitement have been experienced.

Science as a Point of Departure for Dance

Loretta Woolard Blanks
Third Grade Teacher
Lakeview School
Colonial Heights, Virginia

The children I teach particularly enjoyed our learning experiences in the area of science. In the beginning warm days of school, they were keenly interested in insects. All sorts of insects were bottled and brought to my classroom. Books were gathered, and as quickly as one child finished with a book, another would pick it up. We discovered many interesting things about insects, like watching crickets rubbing their wings together to make their chirping song.

How do you bring a unit so full of enthusiasm to a close? We wrote our own song about bees, crickets, ants, caterpillars, flies, and mosquitos and then created a dance about them.

Our Insects Dance

Before we realized what had happened, the room was alive with 30 "insects" of many types and sizes. They crawled, leaped, humped, jumped, wiggled, and made insect sounds. One group of children danced the complete metamorphosis of caterpillar to butterfly. Children of another group rubbed their "wings" together to sing. Becoming insects of all kinds, the children illustrated, in the best test possible, their knowledge of the insect world. Then they danced to their poem:

Insects, insects all
around—
You'll find them
everywhere in town!
Creepy insects!
Crawling insects!
Some are mighty
small insects!
Insects! Insects!

Bees, bees, small,
small bees—
Making honey in
the trees.

Crickets, crickets
hear them sing—
In the summer and
the spring.

Ants are crawling,
never still,
Watch them working
in their hill.

Caterpillar, don't
cry, don't cry—
Spin your cocoon,
be a butterfly.

ZZZ-ZZZ in my
ear—
That mosquito has
no fear.

Insects, insects all
around—
You'll find them
everywhere in town!
Creepy insects!
Crawling insects!
Some are mighty
small insects!
Insects! Insects!

In experiences such as these, learning involves more than books and words. It involves the child's life and interest as a source, his mind for thinking, his voice for verbalization (stories, poems, songs), his hand for writing, and his whole body for a deeper understanding through creative rhythmic movement and dance.

A tornado which destroyed buildings in a nearby area became the motivation for another dance study. Our third grade had quite a discussion about the puzzling aspects of nature. This was a point of departure for creating a dance entitled "The Contrasts In Nature."

What's in the Sea

One song the children created dealt with the vastness and diversity of the sea. By changing a few words, the song encompassed all aspects of the sea:

What's in the sea?
What's in the sea?
What's in the sea
for us to see?
Beautiful sea!
Beautiful sea!
So much to see in
the great big sea!

This song, with movement, has been used in a learning setting where children have been helped on an individual basis. By combining individual efforts, a dance emerged about "What's in the Sea."

The Damp and Aimless Doze

Sal E. Abitanta
New Jersey Department of Education
Trenton, New Jersey

Our third grade children were delighted by the James Reeves poem about a terribly forlorn and really hopeless creature, the Doze.

Through dangly
woods the aimless
Doze
A-dripping and
a-dribbling goes. . . .
His company no
beast enjoys. . . .
The damp, despised,
and aimless Doze.

For a class activity, the children wrote a paragraph describing the Doze and drew a picture to illustrate their concept of it. After some preparatory movement activities during their physical education class they were asked to extend their Doze idea into movement. How would you interpret a clumsy, wide and wet, a-dripping and a-dribbling, slop-slopping, pokey, damp, despised, and aimless Doze?

It was evident after several readings that the girls' interpretations reflected ballerina movements, while the boys demonstrated heavy, grotesque movements. It was the consensus that this is a boys' dance. The boys felt that the girls' movements were too pretty and that they should be involved in some other dance.

While the teacher read the poem, and another teacher improvised on the piano, the boys showed their individual interpretations simultaneously, and "the dance of the Doze for boys" was created. A group of third-grade boys with only limited dance background and basic preparatory movement experiences thus practiced and gave of themselves in a most physically delightful dance.

There was no stigma regarding dance here. The boys were free to plan individually and groupwise. Their interpretations were accepted and shared. The enjoyment gained was evidence that they would desire more opportunities to apply the male image in dance activities.

The Stage, A Magic Place

Shirley Ririe
University of Utah
Salt Lake City, Utah

I was a visitor in Goshen School, Goshen, Alabama. As part of the impact program I was to teach a group of special education children. They came excitedly into the room. There were only 13 children who looked as though they were 9 to 13 years old. Their anticipation was high, and I soon learned this was because they thought they were going to be able to present a "show" on the stage as their classmates had done earlier. We talked a bit about this and my lesson plan did flip-flops in my head as I tried to accommodate their desire. Because we were to have an hour I began slowly because I knew these hyperactive, hyperexcited children would be "wild" before the hour was up if they didn't slow down.

Working with each child, one by one, I was able to communicate, through touch, minute things about time, placement, weight. I sensed that these children needed attention, closeness, and caring. They became very absorbed in discoveries about themselves and each other. They enjoyed seeing each other succeed.

After the first few moments, everything that happened in the class grew from the children's responses. We worked with *heavy* as a concept. We noticed how heavy the head could feel as the weight of it drew the spine into a flexed position. We made our arms heavy. We discovered that the breath could give the whole body a sense of weight. We then explored controlling where the breath was in the body. We filled our chests with many short breaths of air, lifting one leg and the body high as we did this, then we let the leg fall into a wide stance and exhaled the breath into the lower abdominal area. They got some very weighty, heavy falls off the body into that wide, bent knee position. We tried to get a very low "huh" sound as the breath exhaled. We experimented with heavy walking, trying to get the sense of the breath and weight in back, arms, head, and legs.

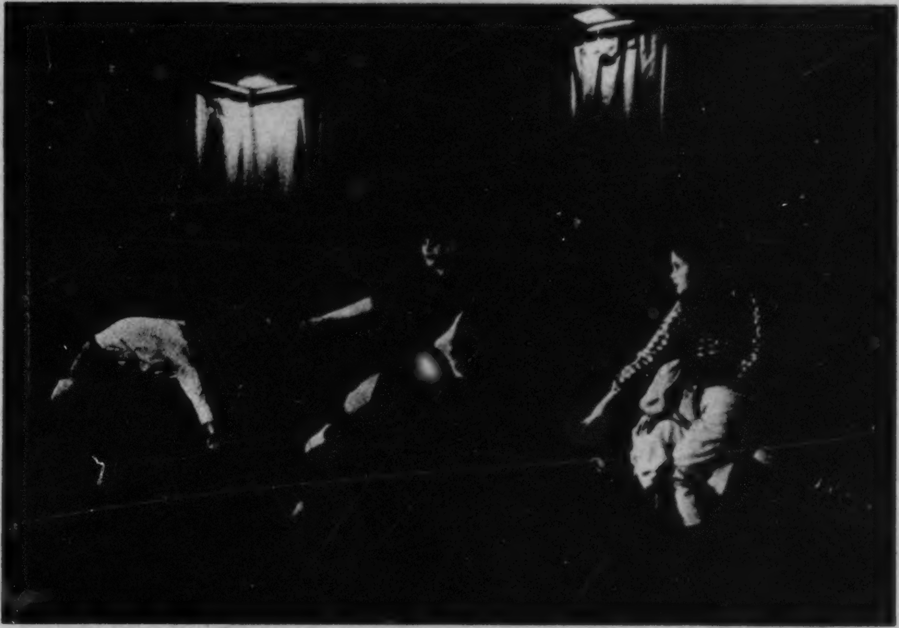
The music from "The Comedians" (Pantomime) by Kabalevsky was played. We listened. Then the boys and girls moved out into space and did "heavy" dancing. As they improvised they were reminded of things they had done earlier which were quickly incorporated. They were looking very good so we decided it was time to go "on stage." (They had been asking "when" throughout the lesson. I felt it was good for them to realize they needed preparation to have something to show before they performed.)

To start, two were chosen who were doing very well. They got on stage and stood behind the curtains so they could make an entrance. However, when they began to perform, they froze and didn't do as well as they had before. We discussed the good points of their performance. An important key, here, is: if the unsuccessful things are pointed out, soon the group is afraid or blocked; on the other hand, if only the things that work are commented upon, the performance gets better. After a group is more experienced, the criticism can deal with negative aspects, which should always be handled constructively. A trio went up next. The group decided they should begin on stage for a change. They assumed heavy shapes and waited for the music. One boy did some fine jumps and everyone said they liked those jumps and the freezes. The next group got up. We decided that they should begin close together and do jumps and freezes. This group really began to have a group sense. Everyone was happy with the performance. The showings improved each time.

During the heavy part of the lesson, a couple of the children who had been so excited about "dancing" asked, "When do we get to dance?" I told them we *were* dancing but I knew what they meant, so I chose a very gay, bouncy song "Clap Your Hands." When you contrast experiences, such as a piece of music or a quality of motion that a group has been into deeply, the contrasting segment of the lesson "takes off." The group went immediately into the suggestions of "clap the hands to the music, now clap in the air, what could your back and your head do while clapping? Move through space when you push in the air. What could your feet do? Get a partner, sometimes dance with your partner, sometimes away." I really didn't need to make suggestions at this point. They just took off and it was full and inventive.

When we put three couples on stage at a time it had all the spirit of a village festival. One couple would try to outdo the next. One boy got his elbows and knees flapping with a country western flair. The children began to whoop and holler when someone did well. This helped the challenged child to do something even better the next time. Some of their performances reached a point of transcendence.

What these children had accomplished during this short hour was memorable. Much of what happened was because of their teacher. The children had remarkable rapport with one another. They were very encouraging to each other, they worked equally well, boy-girl, black-white, old-young. They had been "turned on" by seeing a performance on stage and they responded to that stage in a way that was more exciting than the performance of the day before.



The Power of a Child's Observation

In a series of classes I taught for the University Extension Division on Saturdays, a three-year-old told me she had made a dance which she wanted the class to see. She had older sisters who had been making dances. She used the record "Thumbelina" and had a very nice thematic phrase which jumped, turned, and landed on one knee with a quick upward gesture of the thumb. She was perfectly accurate rhythmically each time in this rather difficult combination and had interest and variety in the other positions. I couldn't believe that a three-year-old could be drilled to such perfection and still look natural and spontaneous. When I quizzed her mother, who by that time had tears in her eyes, she told me that Christine had not allowed anyone in the room while she was composing except to put the needle on the record player. She had created the dance alone. I tell this story because I have often wondered about the formal structure coming from a child so young. It was not something we had done in class at all. The class was a free exploratory experience. She had been watching her sisters to be sure, but how had she grasped the sophisticated concepts?

PART 3

Chapter 4
Dance in the School

The Very Young

Tommye G. Yates
Physical Education and Health consultant
La Fayette, Georgia

Movement and Very Young Children—Ages Three through Five

Current Developments, Unique Responsibilities, Future Opportunities

Suddenly we find ourselves in the powerful thrust of a new focus in education—that of very young children, aged three to five; there are numerous children of this age in the United States. According to the estimates of the U.S. Office of Education, statistics show that a large percentage of our three- to five-year-olds are attending school this year, compared with about 25 percent previously. Enrollment below the first grade has increased significantly.

Three pertinent questions that we need to ask ourselves are:

1. What do we know about young children and movement during these formative and developmental years?
2. What is happening in terms of movement in the life styles of and curriculums for young children—internationally as well as nationally?
3. What should, could, and can we do today, tomorrow, and in the extended future to provide an environment for children to learn through movement?

Educators have advocated movement as an integral part of the child's world, but not until recent years has this interest and focus become so in-depth and widespread.

Piaget finds that the young child attributes life to activity and this activity facilitates his thinking ability and learning. The child then begins to be aware that movement is the essence of things around him, and he discovers himself through movement.

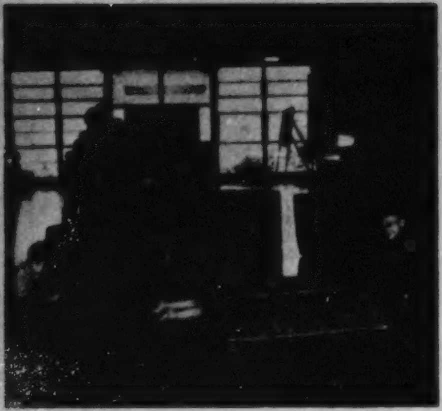
A child, like an animal, is born with a natural drive for movement and he gradually expands his own growth through the cultivation and refinement of these inner impulses until they become so internalized that he also begins to think as he moves. The child then is developing not only through the psychomotor domain, but also through the affective and cognitive domain. Let us look more closely at what we are saying—that a young child's movements become progressively more refined and internalized as he grows and develops.

It is in the process of exploring the world around him that the child discovers himself and begins to develop his self-concept. The movements of a normal child are natural and involve his whole organism—the inner self as well as the physical self.

Through movement, children express their desires, feelings, and frustrations. Thus, much of a young child's movement is spontaneous and imaginative. Three- to five-year-olds move spontaneously in play situations through exploration of their environment. The teacher needs to guide the children to discover ways in which they can use their bodies in space and in relation to objects. A child then begins to develop his play-like activities into more skillful and purposeful movements. Through this developmental process of exploration, children begin to acquire the skills necessary for dance.

Just such an experience happened to Shirley Willingham, an aide in the Summerville Elementary School, Summerville, Georgia. This experience started when the faculty decided to initiate a program in movement. The stage, storerooms, and lunchroom corners were already being used as tutoring stations and small group instruction units, so it was decided to use the lobby, which was large and kept unencumbered for rainy days when the several hundred children who waited for late buses needed a place to stay. So much for a place! What about someone to train for the job? The natural person was Mrs. Willingham, who worked well with children and was vitally interested in them, as well as being an early convert to movement education. This was a wise choice, as she was enthusiastic about her work and had four creative children of her own.

In terms of equipment, a local tire company was glad to send as many used tires as we could use. The secretary brought her sewing machine, and with the help of the principal, made 24 bean-bags. Both the secretary and the principal made yarn balls from yarn from the local rug mill.



What's in a Box?

Cardboard shipping boxes were used for the children to crawl through, but when both ends were taken out, the boxes collapsed. Mrs. Willingham was tired of holding them up so she just let them collapse and said, "Crawl through the box."

"How?"

"You find a way."

"Can't."

"Yes, you can."

"Oh! I know."

Into and through the box went the first child. This was a different experience since the box was touching the upper side of the child's body as well as his underside. It was interesting that the children didn't help each other but allowed each one to wriggle through by himself.

Next she suggested that they go down the lobby in the box.

"How?"

"You find a way."

"Can't."

"Yes, you can."

"Oh, I know." And in one child went as before and rolled, taking the box along and creasing it as he went. This was a new experience. Other box activities were invented, and the children modified and enlarged these activities in their own creative ways. These simple everyday experiences show that a program of movement development is within the reach of every young child.

The primary requisite for a movement education program is the conviction that these experiences will help children in ways that no other program can help in discovering self, space, self within space, and dance. The personnel and equipment will be found when the commitment exists.

Young children will often dance spontaneously to music or percussion instruments. Music and movement ideas that are used, however, must relate to the child's world in order to initiate and foster this spontaneity. The teacher now becomes the real catalyst in helping the child become more skillful and creative in his self-expression.

A child needs to have a feeling of success, a feeling of good about himself through whatever experience or situation is taking place. Movement that is efficient and effective gives a child a good concept, not only of himself, but also of himself in relation to others and to his environment. This concept of body awareness in space and time gives him a more positive approach to activity, thus providing further opportunities for satisfaction and success.

We, in movement and dance education, have probably the greatest opportunity of all educators for giving children these opportunities. Movement exploration can be of great help to children if the teacher extends the original problem into further experiences within the learning environment.

Through Little Children's Eyes

Marilyn Ranson
Principal
Child Development Center
Walker County
La Fayette, Georgia

The Walker County Child Development Center is an old, rambling, two-story stucco house with large oak trees in the front yard. The center, which once housed the indigent citizens of Walker County, Georgia, is now filled with the laughter and movement of 100 four- and five-year-olds enrolled in the full-year Head Start program.

Last fall before school began, it was our privilege to participate in a movement education workshop directed by Tommye Yates. Realizing fully the importance of movement in a child's life, our staff developed a curriculum which integrated movement education into various areas—language, music, art, math, science, and dance. Because we believe that parents are the most vital factor in the success of our program, we involved them in a movement education workshop and gave them ideas about how to help their children. Parents developed the Center's playground and various companies and county agencies donated most of the equipment. Large tiles for the playground were furnished by the county commissioner.

What really goes on in a child's mind as he crawls in, out, and on top of the tiles? The teacher found some answers when the five-year-olds dictated a thank-you letter to the commissioner.

Chuck said, "Thank you for that tile. We can play Billy Goats Gruff with trolls under the bridge."

Sharon said, "Thank you for that thing out yonder. I crawl through it and play horse on it and play like I'm a dog in it."

Robert, "I'm having fun in it. Me and Johnny play jokes in it. Me and Johnny pretend we get in a cannonball. A cannonball is a rolling thing."

Johnny, "Thank you, I get in it. I crawl through it and play monster with Norman."

Frankie, "Thank you for my 'towel' (tile). I jumped off it."

Isn't it great to capture those teachable moments and develop a writing lesson? Since our program is highly language-oriented, we don't just think or say it, we write it for the whole world to see!

Our four-year-olds did an exciting study of animals. The teacher initiated the study with a story, "How the Camel Got Its Hump," and things were wild from then on. They cut out large cardboard animals and raced around them. They selected their favorite animal and illustrated stories about it. Music, movement, and dance were the core of this study. Children learned to gallop, skip, jump, hop, and leap. Questions posed by the children were: "Does a turtle really crawl or creep?" "Why doesn't a snake wear out his skin from crawling? creeping? or wiggling?" "How can a kangaroo jump or leap without knocking her baby out?"

The teacher devised a unique method of evaluation for this study. Large, colorful cutouts of the animals were placed on the wall. As each child mastered jumping, his name was placed on the rabbit; galloping, on the horse, etc. Some of the activities were: classification of animals (zoo, pet, farm), pantomiming and dancing animal stories, guessing games of likeness and differences (paws-feet, claws-nails, whiskers-beard)—all motivation for children's dance.

Our philosophy can be summed up with this statement: "I saw tomorrow look at me through little children's eyes, and thought how carefully we'd plan, if only we were wise."

It is interesting to note in America, as we scan the country, that we find many people working with three- to five-year-old children in their own nooks, crannies, and crevices, oblivious of others around—surging along, doing "their thing" by providing the environments and opportunities for movement and dance experiences.

Kindergarten in Suburbia

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Children have universal needs, one of which is movement. Many research studies, ccording to Mary Lou Stewart, indicate hat motor development in the early months is enhanced by "increasing sensory timulation, security, freedom of movement, nd flexibility of rules." And, finally, man uses movement to organize his world.

Movement exploration is a way of chieving a sort of spontaneity in the classroom whether it be creative à la Torrance or mergenitive à la Piaget. It provides for ndividual differences in the external nvironment which, in turn, helps a child n his inner environment to feel more secure nd competent in dealing with the forces (urban, suburban, or rural) around him. It provides for healthy peer relationships and xperiences. It reduces such problems as discipline, for the hyperactive child may xpend his energy and it relieves the pressures of competition, as satisfaction is a personal goal. Also, it is an appealing basis on which a child can build an understanding of the world around him.

The educational diet that children eceive is ultimately the responsibility of he teacher. Although it is difficult to ssess gains in self-expression and creativity, feel that physical movement activities which can be used in a variety of ways to meet different goals and objectives should be an important part of the curriculum for ive- and six-year-olds. While a teacher in Arlington, Virginia, I utilized this source of natural integrative activity to enrich my program.

A basic characteristic of any activity is movement. Movement is evident in block construction, sand play, painting, and practically anything we do. But, movement, as I am speaking of it, may be thought of as an art activity, an entity in itself.

Each year, the chief problems I encountered were not with planning or arranging he room for needed space, but with parental attitudes and influences that were reflected in the children's statements "I can't get my dress dirty." "My mommy does not want me to sit on the floor." "If I run, I might fall down."

Another prevalent difficulty for the children in the beginning of the school term was fear of criticism. They were faced with such questions as: "Am I responding correctly? What is permitted, acceptable, or desired?" Children responded differently over the course of time (from September to December) to the following instruction: "Show me how you can make a bridge with your body and leave room for cars to pass underneath." At first, the responses were mostly a two hands—two feet—face down structure. However, the responses later branched out to one hand—two feet, low bridges, wide bridges, backbend types of bridges, and knee and elbow bridges.

At this age (five and six years), children use forward-standing, functional movements like adults and have already limited other possibilities. Thus, proceeding from the usual to the unusual, from the concrete to the abstract, created an awareness of the vast range of movements. "Walk around anywhere in the room without touching anyone. What are some other ways of walking? Show me what your head can do while you are walking. How can we vary what we are doing? How can we do this differently? Let's try this with other locomotor movements." The hands, as Barbara Mettler suggests, can open, close, stretch, scratch, point, rub, pick, clasp, slap, beckon, squeeze, snatch, pinch, pat. As one child said, "My feet can do things I can't think of."

Movement exploration can be challenging when questions are raised since this technique stimulates thought and action. The question, "Can you keep your hands low while walking at a high level?" simply calls for a child to follow directions. But, "How can you get from this wall to that wall without using your feet?" requires that each child solve the problem at his own level and in his own way. Different selections are made possible with this question: "What things in the room might you dance?" (The light switch, clock, water faucet, blocks, crayon, and many more). My observations showed that the children made obvious gains in problem solving, which in itself is an important justification for including movement exploration in the curriculum.

Young children enjoy feeling the movement. Questions such as, "How did your arms help you move?" and "What happened to your sense of balance when you turned quickly?" help them verbalize their understandings.

Although it is important to find ways to stimulate a child's imagination, the activities must relate to the child's general familiarity with the world. Hiding in the woods, wading in the creek, going up hills, sleigh riding, and riding bicycles were some of the children's experiences in the environment in Arlington. The contrast of a sunflower seed and corn kernel sprouting was the subject of two girls' movement activity. A group of boys demonstrated the problem of balancing on logs. Certain imagery suggestions such as subways or tall apartment buildings would be inappropriate for use in this particular suburban environment.

In general, movement and dance activities should be compatible with the thoughts and needs of children. After noticing that one of the boys in my class had difficulty distinguishing between the words "push" and "pull" when directed to open the classroom door or get an object from a container, I used movement activities to help him understand the two concepts. "Push your partner with any part of your body except with your hands. Pull your partner to the other side of the room."

As the year progressed, children began to work well together. "Move away from your partner. Move at a high level if your partner is at a low level. Do any movement, then let your partner add one. Try them together." Children began to arrange their movements consciously, in order to repeat them as well as to share and try them with each other. Some children created such fantastic movement arrangements as "the leopard whose spots floated away," "the seed trapped inside the watermelon," and "the nutty noodle recipe."

The functions and values of movement are complex, but there are variables such as nutrition, body chemistry, and experiences that do affect movement. These variables may be found in an urban, suburban, or rural environment. In any case, while there seems to be a huge void in our knowledge of all aspects of movement, children's enthusiasm to "move" suggests an inborn characteristic that provides for active creativity and learning.

Photo: Simon Bailey

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Dance in two Schools, K-3 and 4-6

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Spending half my time at a K-3 school and half at a 4-6 school gives me the opportunity to see the development and progression of movement and dance in the total elementary program.

In the lower grades the teacher seems to be more involved with process, while in grades 4-6 one finds the teacher also motivated toward performance. Perhaps the reason is that the upper school has several other performing groups, such as an orchestra, a band, and a jazz workshop.

As a dance specialist I am movement oriented, and have a backlog of ideas. The challenge lies in finding classroom activities which can be approached through movement, thereby integrating movement and dance with the child's other learning experiences. It doesn't always work—but we try.

Because of space scheduling in the K-3 school we are not always free to use our large auditorium so many ideas have been worked out in the classroom.

Dance Discovery Club

Opportunity to develop dance work at Columbus School in Berkeley, California came through a special "discovery" program which extended throughout the school. Each child could select one of about 30 activities offered in a club-like fashion for one hour each week during school time. Ours was a dance discovery club which culminated in performances at two school assemblies and a PTA meeting.

A variety of ideas developed in the dance discovery club during the year. We adapted some of our physical fitness exercises to soul music, which gave the effect of dance technique. Counterpoint was created through use of the round form. The children taped their own voices singing "Three Blind Mice" and from this they created a unison dance as well as a three-part form. For part of the program the children made creative use of some folk dances by rearranging the basic patterns.

In relating to the Negro history section of our elementary social studies curriculum, the club danced to the poem "Runagate Runagate" by Robert Hayden. This was a new experience for most of the youngsters because they were dancing to words instead of music.

Before the program began four years ago I had only one hour a week to develop dance with specially interested students. With this new approach, I now have six hours for this activity. The rest of my schedule is devoted to teaching about 700 children in grades 4, 5, and 6. In these classes I try to develop a broad concept of movement exploration, which calls on each child to integrate individually his intellectual and motor processes and to interpret these experiences with value judgment as well as emotional awareness. Students are aware that with me they explore ideas through movement. This allows me to tie in to any and every subject that comes to mind.

One idea we developed was related to arithmetic problems. On a large chalk board I set up a problem; the students answered it by responding with their bodies. As they caught on with enthusiasm, the problems progressed to two and three digit answers. The students had to cooperate on their answers and work not only with the spatial perception of their bodies but with a visual sense of how an audience would view their number from a particular direction.

Further choreographic concepts developed. Several children would create a single digit and a choreographer was appointed to arrange answers that moved about the floor space, keeping their shape. Those creating a group answer to a problem would then be asked to move apart and form an individual answer to another problem in order to ensure a fresh approach as the same problems were never repeated and new ideas kept emerging.

Recently we developed a unit on black poetry, scanning several books of poems by black authors. The children then selected poems they especially liked and got together in small groups to create movement ideas (dances) to go with their poems.

To develop further those dances for a program, I taped some piano music by John Coleman and some jazz piano music that the students brought in. I taped this background music on one channel of my tape recorder, and on the second channel I separately recorded a student reciting his group's poem. This enabled students to polish their dances for a definite accompaniment which each had helped to create. The result was a charming dance suite.

see me hearing fragile
leap
and lead a black boy
reckless to succeed
to wrap my pride
around tomorrow and to go
there
without fearing

—June Jordan

Relating Dance to the Curriculum

Most children love movement and dance, so it seems a natural activity to build into the elementary school curriculum. As the child responds to situations which demand that he move in certain ways with his own timing and spacial preferences, and as he communicates creative ideas the cognitive process of learning takes place, and the child is totally involved.

Developing coordination for writing numbers

The children stand in the classroom with a pretend chalk board extending from floor to ceiling in front of each of them. They write numbers on the "board" to music. Verbal cues may help at first as with 1—"start at the top and go straight down." They repeat each spatial number several times, taking the imaginary chalk out of their hands and attaching it to the top of their heads, knees, elbows, etc. *Variations and development:* The children become numbers with their bodies, alone and in pairs. They even become equations. They write large numbers on paper to music and then dance out what they have written. One classroom teacher completed this experience by reading the book *Number Men* to her class.

Pipe cleaners and dance

One class had a general discussion on observable body parts—arms, legs, trunk, head, etc. and different positions the body can assume. Each child took three to four pipe cleaners, created a human figure, and then created that position with his own body. Later the children "danced" their pipe cleaner ideas. In one instance, two children combined their figures to represent a partner lift they had seen at a recent performance of the Dance Theatre of Harlem. In another class, the children emphasized balance in their pipe cleaners, and after working with their own bodies, they collected the pipe cleaner figures and glued them on a flat cardboard to create a collage. They tied this project in with a health unit as well as making their collages come alive in dance.

Life cycle of the butterfly

Early in the fall one class was studying Indians. We found a Hopi Butterfly Chant on a record and used it to accompany a creative dance on the life cycle of the butterfly.

Another class had just seen a science film on butterflies and was also ready to develop the dance.

One class had a lovely large poster poem, "The Caterpillar" by Christina Rossetti. We first learned the poem and thus used it as the stimulus for the butterfly dance activities.

In still another class, a girl had already brought in some baby caterpillars in a jar. These served as the start of the lesson.

Another class approached the dance from a lesson in one of the reading books.

I never dreamed I'd get so much mileage out of that one Hopi Butterfly Chant! More and more I realize the key to a good movement and dance program in the elementary school is lots of communication and sharing of ideas between the classroom teacher and the specialist. It is psychologically supportive to the adults as well as feeding the children a double dose of enthusiasm.

Syllabicating and ideas for dance

Another lesson developed from syllabicating. Using a drum, each child beats out the separate syllables of his name, creating his own rhythm. A variety of other words are then used. The class responds to the separate syllables by foot stomping and then total body movement. We then branch out to sentences. Sometimes a class will start by moving to the syllables in the headlines of the morning newspaper.

Dancing to our school orchestra

Last spring the orchestra at the 4-6 school played a polka at their concert, and the rhythm was so good that I taped it. This year they are going to play it again and a group of children will dance to it. Using the tape for practice, the class divided into partners, and each couple made up patterns to the polka tape. We then took the patterns we liked best and arranged them in sequence to fit the music.

Sharing dance experiences

I try to enrich my classes at both schools by having them share their achievements with others. Sometimes one classroom will invite another to see a dance. Perhaps three or four classes will join together in the auditorium to show each other what they have been doing in dance. Since I also have the privilege of working with a select group of interested boys and girls in grades 4-6, they give several programs throughout the year for the rest of their school. They also perform at some of the K-3 schools. This is a tremendous motivation! When professional dance groups perform in the area I often arrange for my classes to attend. I also encourage other teachers and parents to participate in these cultural field trips.

The Urban School

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Why Creative Dance for Disadvantaged Children?

Childhood can flourish and blossom on a restricted diet of stern reality no more than "man can live by bread alone." The struggle for survival in the inner city, particularly in the housing project areas, hardens and disillusions the ghetto-child as early as the age of six or seven. Often by the time he enters school, he has lost the capacity to dream.

Authorities in the field of child growth and development agree that children between the ages of 5 and 12 need large and small muscle activity, examples of positive living, and chances to test themselves physically and imaginatively in their interaction with their peers. The physical education teacher can, and must, play an important part in the developmental progression of these children. Creative dance is an excellent vehicle for helping to unlock the latent ability of the ghetto-child so that he may enjoy his childhood. The disadvantaged child cannot accept long-term values. He is living in a "here and now" world and must experience immediate gratifications all along the way. By using movement exploration as an approach to dance-making, the child can experience gratification each time he solves a movement problem. When the initiative stems from himself, and he can see himself progressing sequentially, he will be more than willing to work hard at movement problems that ultimately lead into completed dances.

Creative dance, appropriately and meaningfully developed, can be vigorous, relevant, and satisfying to the aesthetic hunger of the ghetto-child. The dance program developed in the Couzens School in Detroit by this writer started over 20 years ago, after the massive northerly migration of southern blacks and Appalachian whites who crowded the cities as workers to spur industrial production for World War II. The program was developed for such purposes as:

1. to help the child accept and retain his cultural or subcultural self-image.
2. to ease the child into areas of critical thinking, acceptance of constructive criticism, and completion of tasks.
3. to provide the child with the exhilarating experience of feeling hard work is worthwhile.
4. to fully enjoy creating through dance, thus finding motivation for academic work.

These purposes are implemented by integrating the child's dance projects with his social studies, music, science, mathematics, library, and art classes. Each child is given the chance to do research on a dance problem or project, thus developing vocabulary and necessary background information. A performance program is worked out with the principal. Each child who participates in the physical education classes has a chance to perform before an audience in the auditorium or gymnasium within the school year. The seasons of the year are used as the calendar of performances. The calendar below is rotated each year so that by the time the child leaves elementary school he will have had at least four experiences in performing creative dances which he has helped to develop. For example:

Fall: Halloween or ghostly themes (grades 3 and 4), themes of thankfulness (grade 5)
Winter: Christmas and winter themes (grades 1, 2, and 6)
Spring: Themes of joy, rebirth, and fun (dance club and others).

Carefully selected professional dance performances are attended by several classes. The entire school is the audience for at least one professional dance concert each year. Dance clubs are developed for the extremely nthusiastic dancers, and for individuals who eed just a little more support to help them ccept their self-images.

One year a Chinese restauranteur served a Chinese dinner to all the dance clubs at a educed rate. That year the clubs were working on developing oriental dances. Another time a community worker donated a packet of tickets so that 100 children were ble to attend a religious dance concert given y a university group.

In the past several years, interested eachers in our school have purchased ickets to attend the Wayne State Univerity's Dance Program for Young Folk. Now hat dance has become an integral part of ur school, the children buy their own ickets for this program. Recently, the PTA has taken an active part in helping to upport the school's interest in dance. Each ear, a group of our children travel to other schools, churches, community centers, and occasionally to a convention to show their creative dances.

Although many aspects of family life, social structures, and community dwellings have changed, the needs of children have not changed. The dance program has moved with the times, but is still based on the same purposes developed many years ago. For the simple reason that the pressures of the world have increased, children may appear more sophisticated, verbal, and rebellious. Nevertheless, all of them must be allowed to experience the physical and emotional joys of childhood while they are still children. Otherwise they can be expected unconsciously to seek their lost childhood for the duration of their lives.

Additional examples of accounts of Children's Dance in progress may be secured from the following:

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Chapter 5
Boys Like Dance

Experiences With Boys in Dance

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Over the past 20 years, as I had opportunities to teach dance to children in elementary classrooms, several observations about boys and dance have come to mind. Boys love to dance if it is presented on their interest level. Especially in the upper elementary grades the boys crowd to the front of the room, take more leadership than the girls in creative exploration, and invent with the most provocative movement phrases.

The key is not only what they are given to do, but also how it is approached. It also helps, of course, to have a man teaching, or to give them an opportunity to see a fine male dancer who transmits good nonverbal messages. On an intellectual level, an additional aid is a discussion of the history of dance including cases where men were the only dancers in a culture. But it is not necessary to stage a campaign to interest boys; all that is really needed is a good class. Particular areas of interest for older boys seem to be percussive rhythms (both played and danced), architectural structures built with bodies or props, vigorous locomotor patterns (leaps, jumps), and ethnic dance experiences.

Boys and girls, kindergarten through third or fourth grade, seem to respond equally to dance experiences. The girls are as bold and daring as the boys; they seem to have an equal amount of energy to expend, and love to leap and jump and roll. On the other hand, boys don't seem to have as many hangups about what they can or can't do. They enjoy slow, soft, or sustained movements and can move with grace without feeling embarrassed. Even so, there are times when it is very satisfying to separate the boys and girls and give them contrasting qualities to explore. It is interesting to notice differences even at young ages. It is equally important to foster an ease about working with the opposite sex, and in some schools this is encouraged from kindergarten up. Dance is, and should be, very much a coeducational activity. When boys are no longer given dance activities after the third grade, not only is their cultural, physical, emotional, and aesthetic growth stunted, but also a great disservice is done to dance as an art form. There is something very incomplete about a whole room full of girls dancing. Yet isn't that what a great deal of the dancing is in our culture? At least the area of dance as an art follows this pattern. Where the sexes are more evenly divided and dance has all the possibilities of give and take between people, the energy of the boys helps to take the girls beyond themselves. Too, it is interesting for the boys to see the greater flexibility in the girls' bodies and to try to emulate the flow that comes from such flexibility.

Examples of Boys in Dance

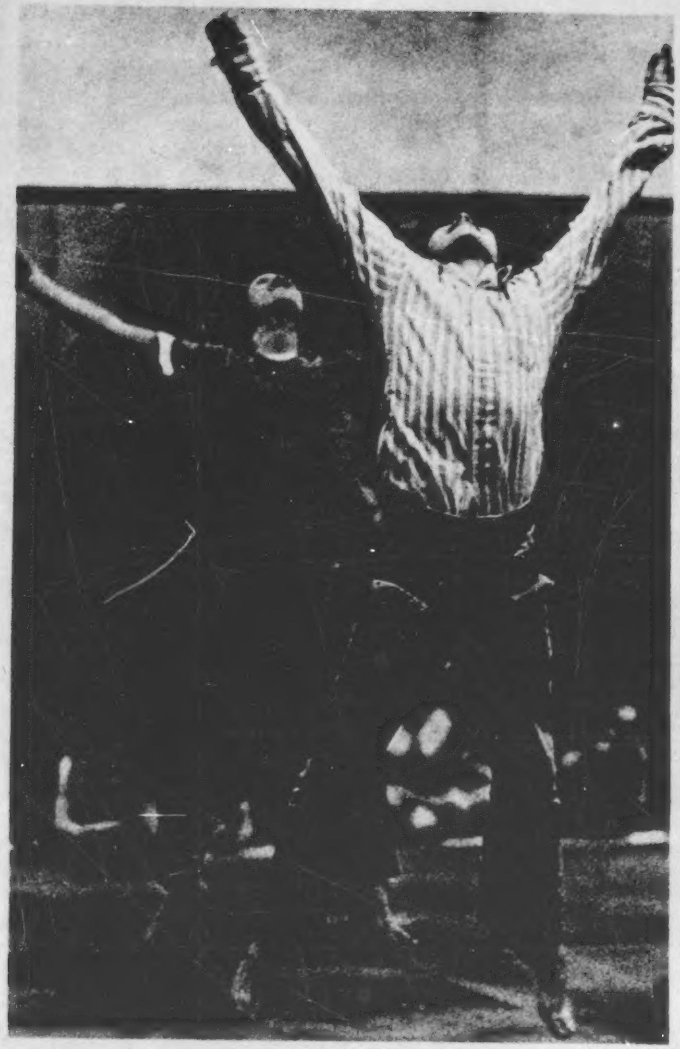
In getting acquainted with a fifth grade class before I was to teach them, I happened in on an art lesson on "observation." Most of the children were sculpting driftwood in clay, but one boy was doing a head—his own head. I was fascinated to see him make his observations through the sense of touch. He would feel the curve of his ear, then work on the clay ear, taking time to explore each ridge inside. Later on, he went to a marble bust in the room and explored the eyes in the same way, with his fingers. He was very absorbed, and in fact, was working on this same project for several days, long after the others had abandoned the assignment. As I talked to the teacher about this boy I found that he was very shy and had great difficulty relating to his classmates. He was not doing well in school, yet she felt he had superior intelligence. When this class came into dance I noticed this boy doing some very free isolation movements. I had the chance to bring him in front of the class to demonstrate several times. (I think it is important to note here that the format of the class that day made it particularly easy for some to demonstrate.) The class really enjoyed his movements and there were many verbal comments. A sense of accomplishment in his bearing was noticeable after that. We began talking in the halls and the next time he came to dance he was contributing ideas as fast as I could field them. His classroom teacher was thrilled with what she saw in this boy. In those few days we both discovered that his world of communication was through the arts. His classmates responded to the same perceptions. He was smiling more and beginning to relate to both teachers and peers in a new way.

George was a third grader. For awhile he was the only third grade boy who attended Mrs. Curran's after-school dance club. But he was very faithful and never missed a time. His teacher commented that she did not know what it was that kept him coming without any of his friends there. Dance seemed to fulfill a need for George that was stronger than the social pressures. He became very caught up in a lesson one day. The lesson was about to stop when George became very wild with a great deal of leaping and rolling. As the children began leaving the room after the class, George called out to the teacher: "Watch" and with that he did a most incredible movement phrase. It took him to the door, then back diagonally across the room, a sudden reverse, some intricate foot patterns, swerves in the body, leaps and air turns, and then he fell into an attenuated shape and was deathly still. The teacher went over to comment on how nicely he had done, but he was still "in" his shape, which he held for about 30 seconds before he felt ready to finish. This was a glorious moment of true dance although only two or three saw it. But George knew what he had done, and that is what counted.

Mark was the fourth grade bully, he was large and older than the other children because he had been held back in school. He came to class defiant and refusing to participate. At the end of the third lesson he stopped by the teacher to say, "Gee, this is the most fun I've had in all of school."

Eric was 13, large for his age, and with no friends because, even though he had a quick mind, he was labeled a show-off. His father was a well-known research scientist, a circumstance Eric used to further alienate himself from his peers. The teachers told me he couldn't find his social niche and that he was a problem in school. In our first session I was talking about fast and slow, and he challenged me by saying, "What do you mean? The terms are relative."

His interest was impossible to capture and he was constantly interrupting the class. Then one day I used Israeli folk music during a class. He seemed to be interested and after class asked if he could bring some similar records, as he had many at home. We did a whole unit using Eric's records. He responded with great feeling to the music. One day he and a 15-year-old girl improvised together a particularly lovely duet. The class was spellbound. The girl, Laura, was one of the most popular girls in school. She knew she had accomplished something of meaning in working with Eric. They later performed this duet on stage. Eric's parents kept in touch, and they later told me that this incident had been the turning point for Eric. That summer he gained in self-respect. His aggressive behavior ceased and when school started he had changed into a person the other children wanted to know. When he was older he expressed his gratefulness for that dance experience.



Men Can Teach Dance

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Dance that can emerge from classroom experiences is plentiful, as illustrated by the "Doze" (see page 37) and the other examples given in this book. Classroom happenings can be correlated with meaningful dance experiences in lessons on such subjects as transportation, migration of birds, community helpers, hats, World Series, weather and seasons, Olympics, folklore, states and counties—indeed, with any unit of study.

Dance as a correlative activity is one thing, but to make dance a vital part of physical education and the total curriculum is another. We need the courage to begin taking a hard look at the things held sacred in physical education programs. We will agree that working with children in physical education can be a relatively easy task—if we perform in the traditional American sports-oriented program, beginning as early as possible to ready another generation for sports, and repeating the same program year in and year out. But can we justify physical education by developing for later athletics several highly skilled children in each class of 25 to 30? Can we continue to convince administrators of the need for more time for physical education when we are not reaching all children?

We need to demonstrate what a truly meaningful physical education program should be and the important part dance contributes to the overall program. Men teachers can no longer say, "Boys hate dance. "Do they really hate dance? We might restate the question, "Who hates dance?" As physical educators, we need to do some in-depth soul searching. Possibly one reason we have avoided dance is that we have never been exposed to the powerful, masculine, virile kinds of dance. We are still imbued with the nineteenth century approach and refuse to put dance in its proper perspective for boys.

We men teachers have long been embarrassed by our lack of dance skill. Much of our dance exposure was a poor experience which did not appeal to our male image and, as a result, we have embraced the idea of nurturing the athlete, leaving no time for movement-related creative activities. We can no longer continue to believe that all expressive experiences in movement belong strictly in the women's sphere. It is important for us to revitalize our dance background and convince administrators that the only reason dance has been primarily taught by the women was because we men had failed to prepare ourselves properly.

It is important that we re-acquaint ourselves with children and study what it means to have dance experience through all physical education activities (K-12th grade). Dance is body talk—a means of communication and creative expression of one's feelings for his fellow man and his way of life; it provides enjoyment and sensuous pleasure, a means to emotional release, a healthy form of exercise; it develops control, poise, and balance and affords numerous opportunities to respond to music through movement.

In order to increase the vitality and significance of dance for boys, a new emphasis is needed in preparation programs for all, including men. Men need preparation and many are now requesting help. No longer can men "escape" by saying that administrators do not endorse boys dance. Recently, Professor Katie Fredrichs described a situation which dramatically illustrates the point:

A graduate course in dance was designed for elementary teachers. A number of male principals who had been "coaxed" into the class by their superintendents were included. The women elementary teachers and principals were enthusiastic about the course from the beginning, but the men principals seemed nonchalant, even reluctant. After two class meetings the men began to change their attitude. By the time the class was into the depth of movement problems and seeing examples of the Task Force guidelines in action, the interest was high and all reluctance on the part of the men was gone. Their comments during the rest of the semester were, "This type of course should be required for elementary teachers"; "If you had told me in the beginning of the semester I would have enjoyed this, I would not have believed you"; "Say, this dancing can be fun, and do so much for children, no wonder you people push this dance so hard!"

It is impressive to observe many more men active in dance than in the past. Men will respond to opportunities in this field.

Be courageous. Give boys meaningful dance. Give the men opportunities to learn and to teach!

Who Says Boys Don't Like Dance?

Bruce King
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If dance education is to reach a greater number of American children than it does today, a way must be found to include boys. Dance is masculine when it is done by males who are not inhibited by preconceptions of what dance "should be" or what men "should do." When parents and educators are convinced of this, dance will be accepted as appropriate for boys in the way music and the visual arts are.

There is an opinion, too widely held, that boys don't like dance—especially dance as art. Adults, not boys, hold this opinion. Since 1958 I have performed for children in my own program, "Dances for Children," a concert of dance for "Young Audiences," and with Nelle Fischer's "Littlest Circus." Having done so many performances with varying degrees of success—from near disaster to triumph—I have reached several conclusions.

1. The boys in the audience are as enthusiastic as the girls.

2. If the audience does not respond, it is not because "boys don't like dance," but rather that the boys and girls were not reached by that performance.

3. The attitude of the adults involved has more bearing on the response of the children than any other factor.

A dance curriculum was set up at the Packer Collegiate Institute in Brooklyn Heights that included boys and girls in grades K-4. There were two classes at each grade level. The children responded to the dance program with varying degrees of interest. The younger children in the kindergarten and first grades were, predictably, the most open and eager. Except for this fact, neither age nor sex had as much to do with the success of the classes as the attitude and ability of the classroom teacher.

A supportive attitude was recognized by the children—and it affected their attitude positively. The teacher who looked forward to the dance classes as an opportunity to get rid of her class for a while was never able to keep this a secret from the children or from me—and we reacted negatively. Children don't like to be "gotten rid of" and teachers of special subjects don't like to be used this way. There are times when it is not necessary for two teachers to be with a class, but the children and the specialist like to feel that the classroom teacher is willing to see what we are doing and willing to help when problems arise.

American boys have been participating in dance approached as an art for many years. Their participation may have been made possible by calling the activity "rhythms" or "movement," but they have been dancing and liking it. It is through the satisfaction of boys working in dance that parents can best be influenced to support dance for boys.

The development of dance for boys at the Adelphi University Children's Centre demonstrates how a community can be influenced to support this work. When I joined the faculty in 1951 it seemed necessary to call my work "movement." The coed classes in movement won enough acceptance by 1953 for us to call them "dance." Many children came to me to ask where they could study more dance. I could refer girls to several good teachers in the area, but there was no place to send boys. Therefore, in 1960 I began a special class of boys dance after the regular Saturday program was over. From 10 to 15 boys have participated in this course for 10 years, and its strength and influence continue to grow.

Through the years of teaching at Adelphi, I had the opportunity to develop and clarify a way of teaching that is specially for boys. Boys can be included when they are considered individuals and members of the coed group. The over-eager teacher who lets boys dominate the class gives them a false sense of their importance and the girls in the class are deprived of their rights as individuals and members of the group. Classes that are made up of boys who have chosen dance after experience in the coed group are most interesting. These boys are usually more interested in the creative-improvisational and choreographic aspects of dance. They can be motivated through the creative experience to ask for help with specific skills. Then one can teach cartwheels, leap frogs, etc. and everyone present wants to learn.

If there is a difference in the attitude of boys and girls toward learning, it is that boys seem more eager for results. Boys want to do, rather than to be told how to do. It is easier to teach girls process and techniques. Only the specially motivated boy will submit to the "long working toward" period that is the essence of

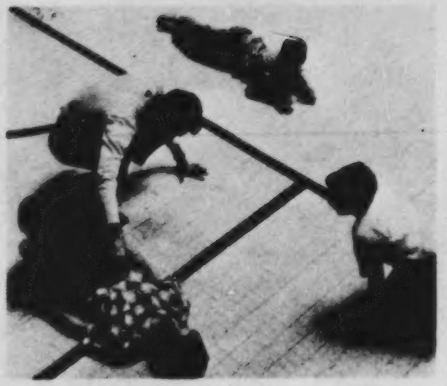

Photo: George H. Meyer, Westbury, New York

training a body for professional dance.

The term "creative dance" seems to many to be a problem in relation to boys. I recognize this but have nevertheless used it to describe my work with boys because creative dance refers to the area of dance that allows the participant to move impulsively. It uses a problem-solving approach to dance. When the child is challenged to find a new way of moving, he is solving a problem creatively. It may be as simple as working out how to change the direction of a movement; it may be making use of imagery; it may be finding a way of bringing a story into movement terms; it may be making use of human actions or feelings. When the participants select and develop the movements for their dance, then that dance must be appropriate for them.

In a special summer workshop, "Creative Arts in Action," directed by Grace Stanistreet at Adelphi University, we deal with boys and girls 5 to 12 years old, undergraduate and graduate college students, and teachers who have been in the profession for many years. When I have taught the dance section of these workshops, the adults involved are worried about how they will handle the dance activity. They also express great concern about how the boys will respond. Their preconceptions that only young girls will like and be able to dance are founded upon two erroneous ideas: that dance is what is seen on television and that dance is a stylized form of movement.

When dance is approached as a fine art, rather than entertainment or stylized movement, it is appropriate for all people—not just for little girls. When children are asked to explore the movement possibilities of their own bodies, to become aware of the rhythm of their own movement, to recognize the relationship of the rhythm of their movements to sound rhythms, to find ways of ordering their movement, and to recognize the possibilities of the expressiveness of human movement, they are dealing with dance as a meaningful, appropriate experience.

Dance as an art form is neither superficial nor irrelevant. Many students and educators throughout the country are currently asking for relevance. Unfortunately, most of them are confusing superficial familiarity with relevance. Many people are unaware of the value of the fine arts and the creative arts experience. They seek relevance and destructuralization, forgetting that the fine arts deal with significant human experience and that the creative art experience is based upon the creative process developed by the students themselves. Creative teaching is an aspect of the creative art experience that develops flexible structures for thoughts and feelings.

A program of dance can be implemented in the public elementary schools. The principles and techniques of teaching creative dance can be learned. Courses are offered, especially in summer sessions, by colleges and universities. Now is the time for the giant step forward. Dance as a creative art experience can include and be appropriate for boys. When Americans realize this, the great benefits of the dance experience will be available to all of our children.

Chapter 6
Folk and Ethnic Contributions

Introduction

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For many teachers, folk dance is the easiest form to teach, partly because they have been members of adult folk dance groups and partly because the movements and music are exact and prescribed. Elements of control are inherent, and there is a peaceful symmetry about everyone moving together—even if Johnny is on the wrong foot. Touches of costume add glamour, and when it is all put together it makes a pretty picture. The uses of folk dance in elementary schools are many: demonstrations for the PTA and assemblies; performances at spring festivals and physical education programs; and as an adjunct to the study of Greece, Spain, Norway, India, Africa, or the Orient. Are these the real reasons for teaching folk dance? What was man's original need for moving in simple, exact patterns with his fellow man?

Let us speak for a moment of the mythical country of Euphoria, nestled in many green valleys with blue lakes and mountains stepping down to the ocean. Its principal town is a picturesque seaport which devours and regurgitates tourists. The Euphorian nation is ancient; its language and culture have remained quite unaffected by the changes in most of the world. The people still observe the significant rites and rituals and find entertainment from native sources.

From the beginning of Euphorian time, dance has been an important part of living. Some of the time the people dance for fun —for the fun of courtship, in celebration of a good harvest, or in imitation of some of their animals. Some of the time the people want to be entertained by dancing—impressed by feats which require great skill, training, and agility; feats with flaming torches or drawn swords or with incredible challenges to gravity. Some of the time the people need to speak to their gods through dance—to speak of thankfulness or sorrow, to worship or supplicate.

All of Euphoria's dancing is *ethnic*—it comes from her people and speaks to her people. It speaks of history and current events, of flora and fauna, of worship and war, of a way of life. One part of her ethnic dance is *folk* dance. This is dancing for personal pleasure. The Euphorian, however, does not choose to watch folk dance when he wants to be entertained. He looks for something more difficult than he, himself, can do—something spectacular and thrilling, something professional, albeit still Euphorian. Then there are those poignant occasions when the ritual of life or death must be commented upon, not for personal pleasure, not for exciting entertainment, but because the emotion evoked is beyond words but must be transmitted. Ethnic dance is their total dance culture. Folk dance is that part of ethnic dance which is done for fun, for the joy of moving, for the personal pleasure of interrelating with others in rhythmic patterns.

We are concerned with children's dance, and the area of ethnic dance in which most children participate is folk dance. Whether Mexican, African, Finnish, or Korean, it is that part of a dance culture which is done for fun, and as such, should be presented to give pleasure to the participants.

A teacher who has the patience to begin at the beginning will find joy for both herself and her students. The patterns in folk dance are combinations of walks, runs, hops, skips, slides, gallops, and jumps done moving forward, backward, sideward, or turning, limited by a musical phrase; with two, three, four, or eight people working together in lines, circles, or squares. These basic elements are encompassed in fundamental movements and should be taught before folk dancing. If you begin with the concepts of locomotor movement, directions, phrasing and floor pattern, and refine to the point of a grapevine, schottische, and turn, you have a dance called the California Schottische.

In this age of "instant" everything, it is important to get the children dancing quickly, for the joy is in the doing. If the children have not had basic movement preparation, walking dances are a good place to begin. The fun in dances depends on floor patterns, moving in and out, touching and separating, changing partners. Such dances as Greensleeves and Glow Worm are examples. Preparation for American square dances can be done with a number of walking dances that teach corner-partner relationships, grand right and left, swings, and promenade. Bingo and Irish Washerwoman are examples, although skipping instead of walking is sometimes used in the choruses. If you have an uneven number of boys and girls in your class, you need dances for threes, such as Troika, Pop Goes the Weasel, and Oklahoma Mixer for Threes.

Pace is important in planning a folk dance that will be fun. Start with something that everyone can do with a minimum of instruction, even if it is a Grand March. When the Grand March is done in groups of eight, it is easy to march into circles, squares, or longways sets with partners. Then you are ready for a familiar dance or review, which should be followed by your teaching for the day—a new dance, or special work on some step or formation in a familiar dance. Try to end the class with a request from the children, even if it is a repeat of something already done. Movement should be at a maximum, teacher-talking at a minimum. Laughter and talking are more important for the children than perfection. Folk dance is for the pleasure of the participant, rather than for the pleasure of an audience.

Changing partners is a good experience. If your teaching comes from a basic movement background, then the concepts will be well established before you get to specifics. However, there are always some who do not connect in a progressive dance. Do not panic. Let the music play and the dance continue for those who did connect. The unclaimed can go to a "lost and found" in the center of the circle, find new partners, and step back into the dance at any point in place or pattern that they can manage. If you can let them struggle with the problem without assistance from you, they will learn a great deal more about human relationships than can be taught in many a month. If the children who have connected are having fun, the "lost and found" will be more eager to make decisions quickly and return to the dance.

Authenticity rears its Hydra head in any discussion on folk dancing. If you are an anthropologist, researching and recording for posterity, it is a very important word. If you are an elementary classroom teacher or dance specialist, belaboring authenticity is questionable. If a black child instinctively introduces a "bump" and finger snap at the end of each turn in Korobushka, if a Mexican child adds a little zapateado to Hava Nagilla, if another child prefers to substitute a countdown and blast-off for the B-I-N-G-O in the dance of that name, the teacher's concern should be whether it is adding to the fun of the dance, rather than whether it was included in the directions.

We are accustomed to having to justify our curriculum with academic declamations that the idea of putting happiness in education sometimes makes one feel guilty. The developing child has need of joy. The ingredients are in folk dance, but the teacher must put them together and bake the cake.

The American Indian

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The American Indian is a fascinating subject for children. It is important to provide opportunities for children to learn about the American Indian culture and heritage so that there will be a better understanding and appreciation of this people.

The rich heritage of the American Indian has been vanishing rapidly. The legends, dances, music, artistic skills, and religious ceremonials are nearly extinct; therefore, it is imperative to preserve what we know of the authentic Indian history and life activities—which can be studied through dance, a means of expression frequently used by the Indian.

There are some 263 tribal groups throughout the United States. Each has distinctive customs, dances, dialects, etc. Indian customs and contributions abound in our everyday life and can be found in every part of this country.

Throughout history, the Indian's life was interwoven with nature. Nature was predominant in his material culture, social organization and activities, and ceremonials. Survival was based on the Indian's knowledge and understanding of ecology. Symbols representing natural phenomena were used extensively by the primitive artists and are still used by contemporary artists in pottery, weaving, jewelry, and other handicrafts. Games, poetry, legends, music, chants, dances, and ceremonials also reflect the Indian's close relationship to nature.

The interrelationship of nature and Indian culture is probably more evident in Indian dance and music. Even musical instruments were made from the natural materials indigenous to the geographical region of the tribal groups. The most common time beater was the rattle. The coastal tribes of the Northwest made their elaborately carved rattles from wood, in contrast to the leather gourd rattles commonly seen in the tribal groups of the plains and the Northeast.

Although much has been written on the history of American Indians, a very limited amount of accurate information is available pertaining to their concept of play and dance and the psychological and sociological dimensions of the dance.

In 1907 the Bureau of American Ethnology published *Games of the North American Indians.* This book provided the first comprehensive scientific study of Indian games. The songs, dances, and ceremonies not only expressed every phase of Indian daily life but were also a means of appealing to the gods for special favors and blessings and a means of showing appreciation to the gods for favors received. The annual Thanksgiving program for the first flowing of the maple sap and the ceremonies for the planting and ripening of corn are but two examples of the spectacular rituals practiced by the Indians.

> The blessings derived from practically all ceremonies were brought about through dancing. Dancing served the same purpose for the Indian as a religious service or church procession serves among Christians. Many people today have the idea that Indian dances were conducted in a wild savage manner without any fixed pattern or plan. This idea, of course, is wrong, for Indian ceremonial dances were rigidly conducted within a fixed pattern. They were complicated, difficult to learn, and required long and intensive study and practice. A good Indian dancer was both an artist in choreography and an expert actor.[1]

Dance is the Indian's ultimate artistic attainment. Indian dances provide us with concrete examples of natural expressions through dramatic presentations and rhythmic accuracy. The mind, body, and emotions become so completely involved in the physical act of the dance that they combine to create a "oneness of being." At times, the involvement is so great that the performers become almost delirious. It is not uncommon to find the divine healer, also called the shaman or medicine man, the most skilled dancer of the tribe.

For thousands of years, Indian life, with all its intricacies, has been expressed through dance. Dances were an integral part of the hunt, planting of crops, harvest, and almost every other daily activity of the Indian. Some dances were purely religious, others were competitive, still others were for entertainment. The Indian used dance as a means of expressing and solving problems. Indian dances are still performed today with great ceremony to signify major periods of the life cycle: birth, puberty, marriage, and death. Some tribes perform dances imitating animals as a sacred ceremony to honor their supernatural guardian spirit animal. To some tribal groups, music contains power; it is more than entertainment, it is basic to ritual. The Navaho, in particular, believe that the power of music can bring a successful harvest or hunt and can provide protection and curative powers.

Teaching Indian Dances

To gain a better understanding, appreciation, and personal motivation, a teacher should engage in some basic authoritative research on the American Indian before introducing the dances to children. Because every phase of Indian life is reflected in the dances, they should be taught in context with the lifestyle of the Indian—his art, music, religion, philosophy, and reverence for nature and living things. Indian lore provides endless opportunities for correlation with a wide variety of educational experiences for children. Suggested classroom activities include the following:

1. Study the history of the various tribes and their geographic location.
2. Study games, dances, competitive activities, and other physical skills.
3. Make designs, drums, rattles, baskets, dolls, rugs, pottery, regalia, jewelry, clothing, masks, totems, and sand paintings with indigenous materials.
4. Compare music and chants of various tribes. Learn about and play musical instruments indigenous to these tribes.
5. Learn about the power of music and dance to the Indian as a healer for the physically and/or psychologically afflicted.
6. Transform the classroom or recreation room into an Indian village or a series of villages representing different tribal groups.

The out-of-doors also lends itself to the study of Indian lore. The campfire circle is an ideal setting for the reconstruction of Indian customs. The teacher can take the children to archaeological digs to study how the Indians lived—how they built their shelters and campfires, made tools and cooking utensils, gathered food, and dramatized legends and ceremonials through chants and dances around the campfire.

Opportunities should be provided for visiting museums and reservations and seeing documentary movies. The American Indians themselves provide one of the richest resources available.

It not only makes good sense to provide children with enriching experiences relating to the Indian culture, but it is also our obligation and responsibility to set the Indian story straight! Physical education, recreation, and dance are disciplines which can, and should, provide one of the most effective and appropriate vehicles to open new vistas of understanding and appreciation of a people who have provided us with a rich and valuable legacy.

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[1] Ralph B. Raphael, *The Book of American Indians* (New York: Arco Publishing Co., 1959), p. 90.

Black Dance

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Ethnic groups are distinguished by customs, characteristics, and language. The ethnic group I will be directing my attention to is black American children, and the ethnic dance is black oriented. More specifically, I will not only be making reference to children of African descent, but those who have been allowed to develop their blackness, whose environment has played an absorbing role in black culture. Black culture in America like all other subcultures manifests itself in music, art, language, movement, and modes of living. The black style of living creates what I will be referring to as the "black experience," which makes black people a different, distinct, and unique race of people. Leaders of black groups in dance, or any other subject matter, should be concerned with this.

However, a leader should also be aware that the less a black child is allowed to develop and grow in his ethnic culture, the less he will be black in manner, movements, and modes of living. One of the values of being reared in an urban ghetto is that you are surrounded by similar types of people and life styles. (Urban ghetto is defined by *Webster's New World Dictionary*, Second College Edition as: "Any section of the city in which many members of the same minority group live, or to which they are restricted as by economic pressure or social discrimination.") In the black ghetto, or the black communities, a child listens to black sounds, sees black styles of living and learns black gestures. In contrast, in a so-called "better neighborhood" where the environment is diluted by other subcultures, the child will most frequently undergo less of a "black experience." This point must be stressed, because an instructor cannot anticipate similar reactions from a black child, with an Anglo-Saxon middle class background, in a white suburban school as from a child with a truer black living experience.

Blacks should be leading blacks. If their education, background reputation, and quasi-liberation haven't alienated them too much, black instructors are usually a part of the "black experience." Their culture for the most part has probably been rooted in the black community. Therefore, they usually identify more with and better understand their students' black movement and mannerisms.

Nonblack leaders have a unique responsibility when leading black dance groups. Their role (as it would be in teaching any ethnic groups) is to learn as much as possible about the experience and background of their students. (This should be done without loss of identity by the leaders.) While American black culture has its roots and its traditions, it is also constantly enriching itself with cultural patterns that affect ethnic movement. Leaders of black groups should be in tune with such contemporary patterns. Most important is the dance instructor's responsibility to take advantage of every opportunity to inject pride, dignity, and a sense of identification in the black youngsters they reach. Simple African folk dances or other movements that relate to the black heritage or culture should be the nucleus of the lesson plans. Instructors must constantly ask themselves, "How does this dance situation enhance the positive black image?" In interracial classes, instructors should make all ethnic groups feel that their heritage counts, that their differences are recognized and accepted. Once children know that their teachers respect their culture without trying to be assimilated into it, they will be more comfortable and happy.

But what is it that makes ethnic groups move differently? For example, what are some of the characteristics of "black dance" that make it unique from other forms? To analyze contemporary black styles of movement one must immediately go to the roots of all black dance, the African traditional dance. The movement characteristics which are innate in these dances are 1) undulation of the torso, 2) polyrhythmic pattern, 3) flexed position for the feet, 4) emphasis on joint movements, and 5) emphasis on the down beat. Although African dance varies in mannerisms, emphasis, and subject matter from region to region, these characteristics are found throughout the continent. Not only are they the nucleus for African movements in Africa, but for all black movement universally.

This fact becomes most evident when an instructor puts on a soul recording and watches black kids do the latest soul dance. The closeness to the earth, undulation of the torso (like the Jerk), or joint involvement (like Hully Gully or the Typewriter) are blended into a total movement experience. These inherent styles will be sustained as black children move into other areas of dance, although they will vary in degree and intensity from child to child. A dance class should use these movement qualities. Music with a distinct beat yet rich in flavor will impel black children to move. Many black children have low arches or insteps so they relate easily to dances that call for flexed feet. Isolated joint movements are difficult for all children until they are 9 or 10 years of age. Until then, they still move big body parts, i.e. the whole arm, leg, or body. It is difficult totally to isolate head movements from chest involvement, or shoulder and hip movements from those of the torso. Basically their maturation level will not allow them to achieve such difficult coordinations. Older elementary children can better perform isolation and polyrhythmic movements. As students become more experienced, instructors can play with these characteristics, making them more intricate, and perhaps adding other movement qualities.

It is important to be aware of the fact that children frequently come to dance classes for many reasons other than the desire to learn dance steps. If a class is called "African Dance" for example, students who come to it might be saying "tell me something of my heritage," or "let me finally relate to something with which I feel comfortable." The true substance of the class then should be a cultural exposure. The more students are aware of the reasons an art form exists, the deeper the involvement in relating to the form.

Leaders of ethnic groups are accountable for establishing positive images. The more teachers can be positive in the selection and presentation of books, pictures, films, music, games, and stories the better will be their students' movement artistic experiences.

Resources

Dietz, Betty W. and Olatunji, M. B. *Musical Instruments of Africa.* New York: John Day, 1965. A LP record accompanies the book.

Film Portrait of a Black Artist. 16mm, 20 min., b&w. Rental from Oakland Recreation Dept., 1520 Lakeside Dr., Oakland, Calif. 94612.

Additional examples of accounts of Folk and Ethnic activities in progress may be secured from the following:

Burton, Diane E. "Square Dance Calling." *Journal of Physical Education and Recreation* 51:9.

Codman, Karen. "Teaching Folk Dance." *Journal of Physical Education and Recreation* 50:7.

Dance As Learning. NDA Conference Proceedings. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance, 1980.

Mexican American Culture

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The Child and La Danza (The Dance)

Dance has always existed and been used to express human feelings. Primitive man thought of himself in relation to the gods, rather than in relation to other men. Dances were performed in celebration of a god through traditional rituals. Forces in nature such as the sun, the wind, the rain, were also incorporated in dance rituals. The child, influenced by this environment, learned from a very early age to dance by instinct and also by imitating grownups. Later, the child learned to consider dance as an integral and necessary part of his everyday life. Through dancing, the child acquired the attitudes and expressions of his culture. In order to participate in certain dances the child had to learn to obey orders, to get along well with other children, and to express emotion. A child knew that he was an important part of his society. So it was that the child and the dance have been acquainted since the beginning of time. As time passed and man progressed, dance became an important part of his life. Ethnic dancing provides three main elements: self expression, art form, and cultural identification. Many nations have adopted dancing as part of the curriculum in their school system.

Since 1921, the Mexican government has recognized the importance of its native folk arts as an integral part of its cultural and national heritage, and folk dance was made a required part of the physical education program in all its schools. Through the Mexican Federal Department of Education, folk and ethnic dance information is distributed to rural and city school teachers. In this way the child learns through dancing about nature, Indian legends, and historical events. Our historical heritage has been enriched by the emphasis on folk and ethnic dancing in our school systems and has carried over into our communities the art form of folklore.

In 1968 in Richmond, California a group of parents sponsored by the United Council of Spanish Speaking Organizations formed a cultural development program for the youth of the community. The purpose of this program was to teach our children to understand and appreciate their cultural background. We had quite a task ahead of us. The program was planned to include the whole family. Folkloric dancing, music, singing, drama, history, and sewing classes were included in our curriculum. Eighty-five students were enrolled in the classes. Since no funds were available, teachers and workers donated their time. All expenses were met by the parents and contributions from fund raising activities.

Many of the original participants are teenagers, college students, and parents. There are folkloric groups in most of our county schools and colleges. There is even a Ballet Folklorico Mexicano of Richmond that is "quasi" professional. The group has a complete collection of regional costumes of Mexico and has often performed in schools and the community.

In the development of our program we found that we have awakened the desire in our young people and children to learn more about their heritage. This has made them proud of their background—so much that they want to share their new discovery with other people. The program is important to our young people and children, and to the Anglo community as it learns to understand us better.

We believe that it is the duty of the school system to help us carry on these programs and to implement them in the general education system. In order to do this it is important to make funds available to acquire the necessary materials and teachers.

Let me introduce you to Mario Vargas, lovingly called by his parents and relatives "El tapito" because he is small for his age. Mario started dancing at the age of four and has continued. According to his teacher, a professional dancer from Mexico City, Mario has learned almost to perfection the intricate "zapateado" steps from Veracruz and Jalisco.

Many of us remember Mario as the shy little boy who thought everyone was making fun of him. We remember the first time he came on stage to perform—at the sight of the audience he became petrified and could not move a leg. Mario is not shy anymore. He has performed in schools and colleges and teaches children when the teacher is absent. One of his favorite dances is Los Viejitos, a religious dance of Michoacan; he also dances La Raspa, and Chiapaneces. (Note: See Resources section for dance sources.)

Chapter 7
Dance-Art-Dance

The Where of Dance

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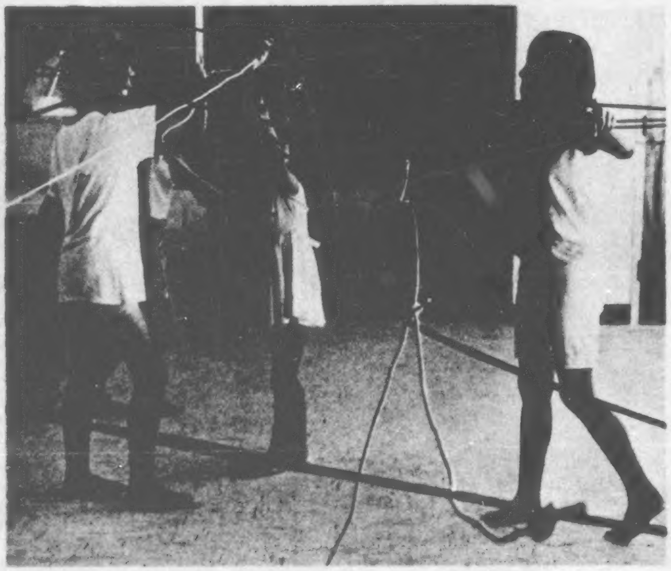

Photos: Virginia Robinson Tucson, Ariz.

For several summers the Tucson Public Schools have held fine arts programs in elementary schools qualifying for Title I funds. The dance sections have been conducted by high school and college aides under the direction of Virginia Robinson, a master teacher. Among their objectives was involving the student in movement experiences through which he would have the opportunity to understand better his physical capacity. Basic to the entire program was a deep concern for increasing the student's self-awareness through his orientation to space and his movement in it.

Many novel methods were attempted, and often the study of space was heightened by the young students' fresh explorations. The use of objects to delineate space was a persistent factor. Although several of the young teacher aides used the same materials, each achieved unique results.

Children were concerned with extending their spatial worlds by a wide variety of group-constructed environments, usually in a classroom or multipurpose room setting, although patios and playgrounds were sometimes used.

Where one was in relation to the total space, as well as to the specially designated space, was always evident in the way the space was used—whether this involved sheer gauze-like scarves, transparent plastic screens, parachutes, elastic bands, ropes, scaffolding, natural objects, or merely the furniture in the room, or the equipment on the playground. An extension of concern for space was introduced in discussions

around phenomena like blowing bubbles and making clay impressions of the textures of objects. Imagination was stimulated, curiosity was piqued, activity was engaged in, and language resulted along with movement patterns. Often the most involved student became the most vocal. In many cases, students talked about their experiences. However, this was not always the case. Many of the younger children were content merely to do their thing, leaving the verbalizing to others.

Over the three-year period of these summer programs several children planned group efforts climaxed by performances for themselves. These group choreographies exercised the imagination in unusual ways.

Most gratifying to the administrative staff was the rapport between young aides and their younger students. None of the college and high school aides was bogged down since they had no teaching background or training. What they had was imagination, courage, freedom to work in their own ways, and a coordinating master teacher who allowed them to do this in a creative manner. They met often and shared experiences. These meetings led to an extension of their mutual successes. Their failures also were shared.

Most important to the initiation of a program of this kind is the master teacher, who must be a person of experience and extreme sensitivity, one who can truly coordinate rather than control; one who can encourage freedom and individuality and give support where it is needed and assistance where it is desired; one who can help to bring the diversified teaching concepts of her fresh young aides to successful fruition by providing reinforcement as well as materials.

Whether these brief summer encounters had, or will have, any long-range effect on the young children would be impossible to evaluate, for indeed to most it must have been a fleeting summer adventure. That it was an awakening experience for the teacher-aides, however, was immediately apparent. Their enlightenment and enthusiasm was rewarding to observe. Those who participated in the project more than one summer grew in their understanding of the process of education and what dance has to offer as a potent force. More than one has decided upon teaching as a career, and among the undecided are those who know themselves better through a consideration of *where* it all is.

Photos: Virginia Robinson, Tucson, Ariz.

Dance and the Related Arts

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Historically, dance has been related to other art forms, such as music, visual arts, theatre, film and other media. However, the relationship of dance to other arts in the school setting has not been nearly as widespread or successful. In some elementary schools no form of dance is included in the curriculum. In other schools, it is included as a part of the physical education program in the form of movement or calisthenics, and at times, within the music program as creative movement.

More recently dance has been included as an art form, teamed with other arts in experimental pilot projects in which the arts were included as an important part of the general education of all children. The project schools of the Arts in Education Program of the JDR 3rd Fund and the five school districts selected for the U.S. Office of Education Project IMPACT are good examples of dance being included as a vital part of a total arts program.[1,2] The specifics of how dance was related to the total school curriculum can best be learned from the schools themselves.[3] The general problems in relating dance to other arts will be explored in three general ways: 1) correlation with other subjects, 2) problem solving, and 3) individual artistic experiences that encourage relationships beyond the activity.

Correlation Activities

The term "correlation" has been used in elementary education for many years. It implies that more than one subject area can be related on an equal basis. The problem with correlation is not in the definition or intent of the word but in the implementation of the concept—not in the theory but in the practice. In many correlation activities the various subject areas being related are not treated or perceived as equals. One subject area is used to illustrate another. The use of one subject to explain concepts or facts in another subject area is educationally sound, but more than likely, the student will ultimately value the subject toward which the learning is directed more than the subject which is being used to assist in that learning.

The arts have generally been relegated to the latter status and social studies, arithmetic, reading, writing to the former. A major effort on the arts side is usually required to effect an equal status. Correlation also demands that the artistic experience and form be of high quality.

Typical examples of attempts to correlate subject areas include: using Indian dances to accompany a unit on Indians in the third grade, or performing the minuet during the Early American unit in social studies. Although these are perhaps the most common examples, the results can range from horrendous to exalting—depending on the skill with which they are presented. The problem in correlating activities is to provide a dance experience that is both meaningful and educational.

Other activities relating dance to music or the visual arts potentially provide the same type of problem. These attempts are typified by the creative movement activities sometimes used in music classes. A recording is played and the children are asked what the music makes them "feel like doing." The answer to such a question could call for the teacher to honor any response, like: "It makes me feel like going home." This is not to say that activities in which music is used as a stimulus for dance or movement are not valuable. They can be if, and only if, the dance experience and the music experience result in learning about music

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[1] Kathryn Bloom, "The Arts for Every Child," *Toward an Aesthetic Education* (Washington, D.C.: Music Education National Conference, 1970).
and
Stanley Madeja, *All the Arts for Every Child* (New York: JDR 3rd Fund, 1973).

[2] Araminta Little and Gene Wenner, "IMPACT: Interdisciplinary Model Programs in the Arts for Children and Teachers," *JOHPER* 43:8 (Oct. 1972), pp. 27-32.

[3] For further information see:
Lydia Joel, "The Impact of IMPACT: Dance Artists as Catalysts for Change in Education," *Dance Scope* 6:2 (Spring/Summer 1972), pp. 6-25.
Walter Terry, "The Impact of IMPACT:," *Saturday Review* 55:6 (Feb. 5, 1972).
"Columbus Arts IMPACT," *Today's Education* 60:8 (Nov. 1971) pp. 20-24.

and dance, and each student's response to them. To accomplish this goal the student must first hear and identify with specific elements in the music and then relate these elements to common expressive qualities in movement. The questions should be: "Why does it make you feel?" and "Why does the movement express that feeling?" The answers to these questions constantly redirect the student back to both art forms while creatively incorporating his own background of listening, feeling, and moving experiences into the activity.

On the other hand, dance experiences in which music is used as a stimulus, and relatively little attention is paid to how it relates to movement and feeling, suffer from a similar lack of validity. Therefore, correlation works most effectively when all of the subject areas involved are treated equally by the teacher and the relationships are drawn by the students.

Dance and Problem Solving

The second area in which the arts have been related is in problem solving. Some aspects of the problem solving experience are related to correlation but the basic premises of these activities are quite different. The end goal of problem solving is not to relate subject areas, but to relate problem solving processes in one subject area to those in another. It assumes that during the creative process it is possible to perceive relationships among similar abstract problems.

At the Glendale IMPACT site the Bella Lewitsky Dance Company spent an entire morning demonstrating the validity of the problem solving approach. Each dancer worked with a different classroom teacher and her class. The teacher selected a problem area that the class had been having some difficulty in understanding or mastering. The dancer attempted to devise problem solving activities in dance that would lead to a clearer understanding of the problem at hand and provide some alternative solutions. Most of the problems selected were in mathematics. According to both the classroom teachers and the dance company most of the areas approached were concluded successfully.

Problem solving processes used successfully in one area of the arts may also be extended to another art form. A task involving the manipulation of materials to solve a spatial problem in painting can very often lead to the satisfactory solution of a spatial problem in dance experience.

The basic difference between problem solving activities and correlation lies in their focus. Problem solving tasks relate to discovering methods of solving problems which are transferable to different content areas, rather than establishing the relationship of content in one art form to content in another art or subject area. As in correlation, the most effective relationship or transfer is in direct ratio to the quality of the experience. If relationships are kept only in the mind of the teacher, they may not be perceived by the student. Therefore, many alternative activities may be necessary to solve the problem. Effective problem solving activities demand greater flexibility and knowledge of the art area by the teacher and sometimes presuppose some experience in that area on the part of the student. When these conditions are met, there is no question about the significance of the problem solving approach to understanding in the arts and other subjects.

The third experience area includes activities designed to be presented in isolation—the teacher does not structure the experience to directly relate to anything else but during the course of the experience the student himself makes connections with other experiences.

Internalized Relationships

In both correlation and problem solving, the teacher deliberately structures the experiences to effect or lead to relationships. In this third area the teacher has no intention of making relationships but they occur anyway. Integration of learning takes place within the individual. The artistic experience has direct meaning to the student; it is internalized and relationships to other, similar experiences occur. These relationships are more genuine than those that are extraneously induced. Hence, some of a teacher's best attempts to relate subject areas are rejected by students because they come from the teacher and not from within themselves. Dance has taken a prominent place beside the other arts in elementary schools.

Dance Reflects Feelings

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To dance with joy involves not only skills and ideas but feelings for dance. Because young children usually feel good about moving, they often do dance with joy. Dance as a creative art can be especially spontaneous and pleasurable, and the nurturing of this affective dimension is particularly rewarding for the teacher. The teacher must, however, pay explicit attention to how the child feels *in* dance and *about* dance. This cannot be left to chance. Young children bring a natural curiosity and marvelous sense of imagination to movement. They like to (1) make movements and (2) make movement happen. By applying these two areas to emotions, by bringing feelings out in the open, and by being curious and imaginative, children and teachers can learn to uncover, discover, and use feelings as they do the skills and ideas of movement. Freedom to feel facilitates communication of feeling. It is fallacious to think that children, or teachers for that matter, can be separated from their aesthetic responses. To dance with joy is, then, to become aware of, responsive to, and responsible for the skills, ideas, feelings, and aesthetics of dance. Thus is experienced the ecstasy which accompanies the discovery of one's essence and the realization of its potential as an art form.

Photo:Virginia Robinson, Tucson, Ariz.

Chapter 8
Making Dance

Approaches to Dance Making

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Many objectives of a movement education program, such as awareness of body parts, knowledge of movement structure, development of a good movement vocabulary, and joy in movement, can be uniquely understood through dance activities. They emphasize certain aspects of time, space, force, and sequential flow in ways which enable students to identify these elements in a different context and discover new artistic and aesthetic meanings and relationships. Movement experiences which are musical, artistic, and communicative, and which utilize the vocabulary of artists, poets, and musicians help to strengthen children's ideas about movement. Thus, as the child experiences range and dimension, level, texture, focus, accent, and dynamics in movement and recognizes aspects of design through changes in shape or space relationships, he can be helped to see new relationships in his world.

Particularly in the primary grades and preschool experiences we should aim to increase the child's powers of observation and sensitive awareness to all kinds of movement, sound, shape, texture, and rhythm in his environment. His individual creative responses should be zealously regarded and activities should be planned to nurture his creative potential. Through problem solving in dance activities, the child has the challenge of organizing experiences into form, especially when working on the structuring of a number of sequential parts into a whole. In solving such a problem the child experiments, makes selections, joins movement, and learns to memorize or recall, thereby improving or perfecting his own creation. Such primary experiences enable him to understand something about the creative process and its components.

Another approach to dance experiences is through "known" movement. Activities involving work, sports, gesture, and functional tasks may be manipulated to gain new kinesthetic awareness. By analyzing known movement through such devices as exaggeration or distortion or altering the time factor through slowing it down or speeding it up, fragmenting it, or changing its normal sequence, the child finds new understandings as well as another source for creative movement.

The use of props is helpful in discovering ways to manipulate the body. In all movement problems, the teacher needs to set limitations so that the discovery is actually noted. In using a prop, the limitations are determined by its nature. A prop tends to focus attention on discovering the movement potential in relation to it. Hoops, scarves, ropes, elastic tubing, newspapers, and large pieces of fabric all lend themselves to exciting exploration and interesting manipulative experiences. Props used as extensions of the body, joined to other people or other props, and manipulated with varying energy, form the basis for meaningful dance studies, often strikingly sculptural. In addition, working with props—making comparisons and recognizing particular characteristics (it floats, spins, slithers, or travels in circles)—gives the child new ideas and helps him identify similarities in dissimilar things, a

vital part of creative thinking.

Using music, percussion instruments, and vocal sounds to accompany movement can become a natural part of the teaching environment. Children can accompany themselves and each other. Making percussion instruments can be a correlated art project, and thus many instruments with unusual sounds could be available for the children to use. Making vocal sounds as well as stamping and clapping is great fun and helps children to catch the feel of a movement, develop their musicality, and enrich their dance experiences. Rhythmic acuity improves noticeably and movement becomes more dance-like when accompanied by music. The music used should be clearly pulsed and phrased and possess a mood, quality, or dynamic that supports the particular dance activity. Moving to music ought to feel like singing with your body and be reflective of children's natural tempo rather than to the teacher's tempo.

Imagery is a vital part of the creative dance experience since it helps to motivate, clarify, stimulate, and identify the components of movement. Therefore, the teacher needs to find images which elicit refinement of the action. To *be* objects outside the human experience is quite difficult, except for the very young. Learning can take place instead through recognition of the action or movement content to be found in the object, its construction and behavior under a variety of circumstances.

Children should learn to make dance studies, not for the purpose of performing before audiences, but for the opportunity to create an artistic product that is uniquely their own. Such experiences teach children to make choices and to organize materials into a logical progression, thereby creating a whole unified structure. These dance studies need not be long but should represent a bringing together of acquired skill, fresh discovery, and new understandings.

Children can make dances from many different approaches. Some suggestions are:

1. folk dances or similar simple dances based on locomotor movements
2. children's songs—tape their own voices and use them for accompaniment
3. activity themes—i.e., seasonal, occupational, special occasions
4. literary themes—poetry, action words
5. aspects of sculpture or design
6. factors of time, space, and energy
7. prop manipulation
8. sounds of various kinds
9. rhythmic components
10. imaginary situations

Making dance studies helps a child to organize his knowledge and allows him to respond to a problem in a variety of ways and to work with others in tasks requiring decision making and verbal communication. To assure success in this type of experience, the teacher needs to set some limitations. For example, she should require that the study: meet a space limitation, be of a certain time length, consist of a given number of parts, include several specified actions, fit a certain piece of music, and/or convey an idea. In other words, the challenge to solve a specific problem is the core. The teacher should allow the students enough time to work on the study and offer guidance as sparingly as needed.

It is vitally important to help children discover the potential for creativity within themselves. This process of discovery—its rate, depth, and realization—will vary according to the child's own rate.

The recognition and development of the creative spirit can be a significant catalyst to all learning. The learner involved in the creative process comes alive, and becomes an active participant in the awakening of the "need to know."

Composing Dance With Children

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Today a new emphasis is emerging in dance for children. From community to community, dance is gaining prominence with offerings for preschool children, television programs, and teachers of dance and professionals going into the congested urban centers and camps to present various kinds of dance for children. There has been an increase in folk dance festivals, and in many areas children are being transported to theaters to see dance. It is gratifying to find acceptance and appreciation of dance as well as greater understanding of the contributions dance makes to children. While the current situation is wholesome, it poses new problems and increased responsibilities for leaders in dance.

Children profit from meaningful dance activities in multiple ways. These values should be cherished and nurtured since dance may well be one of the last frontiers for helping children in nonthreatening ways. It offers opportunities for recognizing self, for belonging, for aesthetic involvement, and for individual achievement. Such potential values are important for all children whether they reside in the ghetto or in suburban communities, in small towns or in large cities. There are broad, basic, and fundamental values to be realized. Those who teach children's dance need to clarify purposes to be served and values to be attained in dance.

The Essential Quality: "It"

Dance that makes a difference *in and to the lives* of boys and girls is dance *conceived and performed by them in their own way.* Although difficult to define, this essential quality has been labeled by children as "It." Tremendous in scope, "It" encompasses ideas, thoughts, feelings, hurts, longings, learnings, projections, conceptions, urges, imaginations, concoctions, fantasies, faces, perplexities, and questions. All of these elements make up the inner and outer worlds of boys and girls. The "It" is sensing and responding to that which makes the difference to them. "It" is inside and must come out in some tangible form; or "It" may be an outward sensitivity which calls for a response to something real, something to be looked at, heard, or felt.

At times "It" seems important only for a moment and is expressed in dance form which belongs within the child's private world and may be appreciated only by him at a specific time because he has been the magical conceiver, producer, and performer of his dance. Children have many such moments. At other times the individual wants to share his dance with others. Whether the performance is for self or for an audience, the "It" can be intense and the work of launching can be so potent that the reflection remains with children for a lifetime. The same qualities may be true for group activities.

The "Its" (ideas, thoughts, feelings, reactions) which go into each child's human computer are not the problem in dance. The difficulty tends to come in recognizing, sharing, accepting, channeling, clarifying, and extending the "Its," and then helping the child to portray "It" in the form of dance. The problem is for the adult figure to know how to help boys and girls dance. Children have plenty of "Its" to dance about or to dance out. The role of adults is to encourage and to help children begin. Adults must learn to listen and to look—to see and to feel what children have performed.

Dance is More Than Movement

Movement is not dance, but *all dance involves movement.* Children must be able to move easily and readily in order to compose dances effectively. They require time to perfect movement skills necessary to make their bodies do what their emotions dictate. Such experiences should be commensurate with what is known about physical and psychological development. Boys and girls become secure in movement as they have opportunities to understand their movement and to analyze movement in terms of how it feels, how it looks, and how to invent combinations of movements. As this happens, they are discovering and fashioning their own individual storehouse of movement.

Movement experiences can be initiated and presented in such a way that children are anxious to respond to new and more complex situations. This involves thinking about movement of the self rather than just about the self and "how I look." Dance that is based on movement is not concerned with developing movement in a vacuum but rather with developing, inventing, and controlling movement simultaneously with thinking, sensing, responding, feeling, and inquiring. It is moving through, with, and in dimensions of space, and moving with various degrees of speed and intensity. It is moving to control and to change oneself at will, going through space with time not because it is good exercise but because there is so much to discover. The development of the imagination is ignited and creativity is uncorked as inventiveness and selection of movement are used abundantly. For all of this to come about, adults must understand and respect the uniqueness of boys and girls at various stages of growth and recognize that no two children have the same structure, the same makeup, the same potential. They must enjoy movement and present endless, progressive, satisfying opportunities for children to explore and invent movement possibilities; and they must offer movement opportunities according to the interest, motivation, and sensory perception of all children within the group.

The teacher is essential in fostering dance for children. He makes it right for children to be themselves and to express themselves through their movement repertoire.

Teachers help to establish ideas that are to be communicated by talking with children, raising questions, providing varied and meaningful movement opportunities, and by helping to clarify that which children themselves want to build into a dance. Without this clarity of ideas (of the "It") and without a child wanting to design and to build, there is little meaning in dance for children.

Teachers listen and take many leads from students' responses. Children may say, "That was a real dance because we meant it from inside." It is the "inside" which makes dance. *"It feels good* and we think it should *look good* because it is *our* dance." Teachers need to assist children rather than try to fashion them in an adult stage. Unfortunately, some adults often show a lack of appreciation for the children's concentration on finding ways of moving their bodies. At times these adults try to superimpose on children their own form or system of techniques or patterns of dictated movement. This is not the way to assist children to realize their own potential of quality in movement. Instead, teachers should help children dance what they most want to dance, rather than what adults think they should dance. In a way, the teacher is constantly evaluating and assisting boys and girls in their self-evaluations.

The teacher's role as an expediter remains constant. The essential ingredient is for the teacher not to be in a hurry to get involved in the process of composing dances with children before the children have acquired a small repertoire of movement; some awareness of the great phenomenon of space and rhythm and can respond rhythmically; some degree of control of that human communication system flowing continually within; a willingness to invent, to take chances; extensive exploration and the use of many of the explorations in improvisations and dance studies; opportunities to improvise spontaneously, to solve sensory and movement problems, to figure out sequences, to combine elements, to stylize movements; and experiences to portray from the quality called "It."

With students the teacher plans ways of developing dance studies and compositions which emerge naturally from dance songs, movement discoveries, spatial designs, and rhythmic responses. This is quite different from having boys and girls dance out stories or ideas before they have sensory experiences to which they can respond with movement and before they are comfortable with their movement venturing. This is quite different from presenting a dance program in a school, studio, or children's theater just because it is Spring, May Day, Christmas, or because a program is expected rather than because children have completed meaningful compositions which they cherish and want to share.

In the process of helping, teachers need to be continually watchful that children do not take on more than they are capable of handling. It is suggested that teachers make it possible for the composition to grow by helping children clarify what they are trying to say, by keeping the ideas simple, and by helping them build their ideas. Care should be taken to prevent children from becoming overwhelmed with too much at once. For example, a sixth-grade group wanted to portray their conceptions of Thanksgiving in a dance. They began with explorations which came from the pumpkin. This led to more involved ideas about harvest and terminated in a larger piece which they refined and perfected into their dance of "Thanksgiving Proclamation." Ultimately, they asked to share it with the entire school.

It would be fascinating if we could capture in words the exhilaration and spontaneity of meaningful dance which so often erupts from youngsters saying, "Can we just skip?" Here is movement magic. Here is movement conquerability. Here, too, is dance composition emerging. This happened with a group of third-grade children who translated their "Can we just skip?" into "Our Skipping Dance." This dance had the recognizable elements of composition: various grouping and regroupings of children and interesting spatial patterns they charted graphically so they could more effectively remember the sequence. Variety was achieved not only by the accompaniment to their arrangements of high-and-low and fast-and-slow variations of skip, but also in the quality and styles of skipping. In composing this dance, the children had a strong feeling for unity and for organization. They remarked that they were "really dancing their skips." Before the year was over, this group of children had opportunities to compose many dances on various subjects in solo and with groups. Their fondness for the skip composition, however, which had its beginning as it spontaneously emerged, was not forgotten. In fact, much time was spent in refining and perfecting before they shared it with an audience.

The world of a 9-year-old is so different from the world of boys and girls of ages 11 and 12. Some of the most expressive moments have come from 11- and 12-year-old boys. They share realizations of honesty, power, and depth of living reflected in their dance compositions. Through dance, boys and girls are invited to reveal themselves as they are in their environment or the environment in which they would like to be. Care must be taken continually that this invitation is not withdrawn. If this happens, they only dance what they think adults want to see or hear or know about them.

Children have shown, regardless of age, that they are able to handle details in sequential and organized ways. They see relationships and make associations. Abstractions such as love, happiness, hope, anger, brotherhood, or democracy mean little to children and are usually merely words. If such adult concepts are given to them, their responses tend to be superficial. The concept must be associated with something real such as "The *Happy* Time at the Fire Station," "The *Angry* Bumblebee," "The Fireflies Keep *Hoping*—They Won't Turn Off."

There are many levels of maturity for dance composition among children in a given school. The younger they are, the simpler the statement and the more clearly allied to their particular world at the moment. As youngsters mature, the quality of experiences can yield dance composition of a more sophisticated nature.

Other compositions emerge from discovery of selected combinations of movements from exploration or out of improvisation. Often explorations develop studies which combine to form an interesting dance composition.

One must be prepared to accept what emerges when involved in improvising, inventing, discovering, or selecting movement or thematic material. This is true of any age group. In the beginning, what occurs may appear to be "groovy," brash, or trite. In time, with enriching and appropriate experiences, quality will be developed. Care must be exerted to keep the compositions short and to the point of communicating the central statement. Children need help in not cluttering their compositions with extraneous substatements which go on and on.

This does not mean, however, that one settles for just anything. Instead, one works toward the kind of excellence which particular children can achieve in their compositional work. Children desire quality. Quality can come through readily because young children are not adorned with gimmicks and clichés. They can be themselves and can portray through dance their dialogue of self and movement. When they decide to perform, this calls for practice, perfecting certain sequences of movement, and provision for transitions. At this time, the teacher's role becomes one of critic rather than expediter. He helps children to understand the refinement necessary to reach a desired and appropriate performance level. Having reached this level of skill in dance and having developed mutual trust and respect between teacher and children, boys and girls are then ready for other dance experiences which may involve compositions introduced by the teacher.

There are times when a group (or individual) needs to perform. This calls for awareness of factors involved in communicating to others, projecting oneself, and for refining elements in the particular dances to be shared.

While working on dance compositions,

children and teachers together can learn, laugh, feel, and share goose bumps, penetrate realms of curiosities, tackle problems, and experience achievement. How different this is from the adult being on the sideline—watching, telling, and manipulating.

Sources for Children's Compositions

Sources for dance compositions are multitudinous. Children do not have to resort to fads, clichés, or unrelated elements because their world is full of the "It" which is to be danced. These sources have to do with age, activities, surroundings, and feelings of boys and girls. They are different for each group and each child within a group. The sources are real rather than hypothetical. Angelo, a four-year-old whose whole world has been one block long, dances about that which he knows. This is quite different from the world of four-year-old Pete who travels the township with his dad on his garbage truck. Sara, who lives in the middle of the ghetto, and Jeff, who journeys with his dad, a diplomatic attaché, are also different. Yet, all have much to dance. Compositional sources are suggested from the world of outer space, children's literature, history, poetry; folk songs, dances, and tales; field trips, holidays, mechanical and electrical wonders, science, pets, museums; work, customs and traditions, lives of people; and the exciting world of music, sound and color. Some specific examples of children's compositions derived from the above sources include: "The Crack in the Sidewalk," "The Human IBM," "The Shortest Distance Between Two Points," "My Line Goes For a Walk," "How the Scabernachel Got His Name," "A Visit to the Green Men on Mars," "From Columbus to Glenn," "Dialogue with Prokofiev," "The Story of the Wheel," and "Come Ride on a Rocket."

Costumes as trimmings can contribute to a dance composition, but covering up the magnificent moving bodies with unrelated costumes should be avoided. Children enjoy costumes which enhance, extend, and intensify the dance. Simple costumes include hats, masks, patches over the eye, sashes, capes, and tied-on helium balloons. If the *costume* is what is important, as the children say, "forget it." The *dance* is all important!

Simple props often add to the setting for children's compositions. Again, these should contribute to the dance and the child's realm of reality, rather than hinder or detract from his dance.

Do not be in a rush to make boys and girls into adult performers. They must be allowed to be children who are not afraid of dance, who want to dance, and who can express themselves with sensitivity. Adults should want quality in children's dance. Children should want to ask, How can I dance "It" better?

Out of all children's dance will come some of the artists of tomorrow, performers, master teachers, teachers of children's dance, dance critics, writers for dance, choreographers, and people who just enjoy participating in various dance forms; but most of all, and more importantly, will emerge boys and girls with "feelings"—aesthetic understandings and appreciations.

Additional examples of accounts concerning making dances:

Magruder, Ella. "Imagery and Improvisation in Dance in the Schools." *Journal of Physical Education and Recreation* 52:3.

McColl, Sharon Lee. "Dance as Aesthetic Education." *Journal of Physical Education and Recreation* 50:7.

Zirulnik, Ann, and Young, Jane. "Help Them Jump for Joy." *Journal of Physical Education and Recreation* 50:7.

PART 4

Chapter 9
Lake of the Ozarks Conference on Children's Dance, Excerpts from Proceedings

Leadership for the 1980s

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When we look ahead we must continue to view the role of education with great anticipation. Vast new developments are projected in all facets of life. Such developments relate to population, urban centers, uses of technology, family life, the workweek, and education. Implications for physical education are extensive.

The work of the Lake of the Ozarks Conference emphasized physical education, including dance, as a vital component of the total curriculum. It concerned a curriculum characterized by:

1. The dignity of each person.
2. Specific, clear and vital content which has a movement base. It maximizes sensitivity.
3. Emphasis on all areas of knowledge.
4. Concern for quality performance for all children.

Leadership is needed to help remove barriers which inhibit progress. These barriers are often complex and difficult to remove; yet, to move ahead they must be recognized. The following suggested activities appear to offer promise for removing barriers and establishing strong, vital activities:

A. *Establish positive and ongoing relationships with state education agencies.*

1. Each state unit is urged to call a conference of state officers to consider the status and importance of children's dance.
2. Make certain that state meetings are concerned with a dynamic thrust in movement, dance, and the arts.
3. Request your state director to organize and attend a clinic in your state on a quality program of elementary physical education and dance.
4. Request your state director to inventory and report outstanding physical education and dance programs in elementary schools.
5. Encourage each state meeting to present a children's dance program.
6. Arrange a meeting between elementary school physical education specialists and principals to clarify directions and understandings about children's dance.

B. *Continue work with groups concerned about certification.* Although this is a complicated area it must be viewed and studied as a major means of facilitating professional preparation.

1. Review the status of state certification policies. Identify clearly concerns about certification. Solicit help in relating them to administrative leaders.
2. Arrange meetings with other institutions in your state to find commonalities in the state certification problems.
3. Communicate with school superintendents concerning needs in this area.
4. Arrange for a meeting with state certification directors which reflects unity and consolidation of state problems.
5. Encourage AAHPERD to identify new certification developments in various states and to communicate them to other state groups.
6. Arrange for the certification problems to appear conspicuously on the state directors' agenda and conferences.

C. *Continue to study and work with accreditation groups at all levels.* Accreditation of public and private schools, as well as institutions of higher education, is a persistent concern. This occurs at the state, regional, and national levels. What are the requirements for an accredited elementary school? Must it have space for movement? An elementary physical specialist? An emphasis on dance as well as physical education? Must it provide an opportunity for planning between the classroom teacher and physical education teacher? The following activities illustrate some ways of moving ahead in this area:

1. Public school accreditation
    a. Review the status of existing procedures.
    b. Clarify in ways to provide more adequately for elementary physical education and dance.
    c. Make several school-approved visits to study the problem.
    d. Discuss evaluation accreditation with your state council.
    e. Encourage and invite teachers to participate in several school evaluations.

2. College accreditation
    a. Encourage active participation of public school personnel in college accreditation procedures.
    b. Solicit data from public schools about recent college graduates.
    c. Encourage AAHPERD to sponsor state and regional conferences on accreditation as it relates to physical education

and dance programs in elementary schools.

d. Encourage AAHPERD to sponsor with other groups, including those from the arts, a conference dealing with a new look at accreditation.

D. Continue and intensify work on evaluation. We have a new emphasis on evaluation. Increasingly it relates to budgeting, planning, space, and personnel. Many are now sensitive to the need to refine and develop new and creative approaches to evaluation. The Fitness Test is often "the" test. We need much more effective instruments and techniques in many areas.

1. Review methods for evaluating programs and explore other sources of data.
2. Develop a variety of effective and simple evaluation procedures.
3. Conduct local clinics on ways of evaluating programs.
4. Find ways to involve children, parents, and other teachers.
5. Examine the record system in a school to determine if it communicates anything about a child's aesthetic or movement quotient?
6. Encourage college personnel to assist in developing procedures which sharpen interview procedures and observational techniques and which focus on comprehensive evaluation.
7. Develop ways of encouraging case conferences.

E. Encourage and support research efforts. The absence of research thwarts development. No profession can survive without a strong research component to give validity and power to its field. Emphasis should be given to all facets of research which help teachers relate to children in meaningful ways.

1. Design programs to help teachers become more intelligent consumers of research.
2. Develop publications which deal with research on: movement, skill development, aesthetics, early childhood, and outdoor education.
3. Develop a research design for your program. Make it a case study.
4. Analyze relevant research reports at faculty meetings.
5. Build a research shelf of accounts of efforts to improve children's dance.
6. Have conferences in which you raise questions. Use such questions to solicit help from your university.
7. Describe the impact of children's dance on other aspects of growth and learning.

Leadership in the 1980s will be concerned with helping people in large crowded cities. It will work on many fronts, including early childhood education, many facets of special education, world understanding, community focus for year-round schools, new concepts of the arts, and new concerns for health. It will be a world in which the disciplines will certainly not separate but instead will work cooperatively for the well-being of all children.

Our Concerns for the Profession

Gladys Andrews Fleming
Chairman, Task Force
Children's Dance

Over the years AAHPERD has created a setting in which various groups could express interest, look at differences, and develop plans. But until lately it has been difficult to move ahead in a concerted way with a national thrust in the elementary school area.

In 1930 at a conference in Boston, professional educators were working on many of the same important ideas for helping children as we are today. Do you know that at the 1930 convention of the National Society of Directors of Physical Education for Women, Dorothy LaSalle made a plea to college directors for greater interest and attention to dance in elementary schools? As a result, she was appointed chairman of a committee to develop a report on dancing in elementary schools. In its report the committee emphasized the need for more scientific study of objectives, particularly social objectives; child interests; future experimentation with dance for boys; teacher preparation; and standardized terminology and bibliography. Some 40 years later, history is repeating itself.

We have moved a long way since 1930 in terms of organization. Dance has an important place in the Association as a Division. Our concerns for children's dance, however, are about the same as they were four decades ago. We still need to recognize that:

1. Dance programs should start with preschool and elementary aged children.
2. Assistance needs to be given to public school-oriented people.

Competencies of the Teacher of Children's Dance

Ruth Murray

3. Movement, including dance, is basic to all physical education.
4. Aesthetic, expressive activities are essential in fostering positive feelings about self and others.
5. A common terminology is necessary.

Today our most pressing concern is to build dance and other forms of physical education for children in terms of who they are, what they are like, where they are, and what they are interested in. Let us begin building and directing our programs from the bottom up rather than from the top down. Let us provide for children to be boys and girls, not mini-adults. Childhood is too precious to be abolished. Children are dignified, unique personalities who have the right to request that viable, meaningful, and developmental programs be offered to them.

As we face the future we must realize that dance is here to stay, that boys and girls like to dance, that teachers need special preparation, and that dance requires time, space, resources, and competent leadership.

This conference is concerned with a new look at professional preparation. We need to come up with some clearly defined, practical, and relevant ideas and begin putting them into action in a cooperative effort. We cannot afford to wait.

Dance is an art and must be taught with an appreciation for its unique values as art, not merely as another motor activity. What are some of these values that dance, alone in physical education, offers to children? We use the words creative, imaginative, expressive, and aesthetic to describe these values, but how do we affect children's actions so that these qualities are developed specifically through dance? I believe it can only be done if teachers themselves have had experiences in their professional training (and hopefully before that) which parallel and supplement the expressive, imaginative uses of movement that dance can offer.

A professional curriculum for the regular elementary teacher which offered such experiences would not be as great a departure from the norm as the present curriculum for the physical education specialist. It would have as its core the total developmental pattern of the young child, which physical education studies often omit. The elementary education program also usually includes courses in children's literature, art, and music. In the past, physical education courses for classroom teachers have included everything from Looby Loo to relays. A course in basic movement education, however, is now appearing in some of these programs. After this Conference, it should spread throughout the country at least as fast as did the new math. Quite logical, then, would be a sequel to such a movement course which would carry the elementary education student into the expressive, imaginative, and textural qualities of movement and its relationship to other experiences in drama, art, and music—in other words, children's creative dance!

According to statistics, 89% of the physical education specialists seeking K-12 certificates have had one overall, cover-all course in elementary physical education. Of those of you who are in that category (or *were,* when you were in college), I should like you to consider how many times in your professional training you handled a basketball compared to the number of times you skipped to music. What children's poetry or rhymes, songs, or classic literary characters do you know? What do you know about nature and its creatures? How many dance performances of any kind have you seen? What would you say is your aesthetic index?

I am sure you did not come to this conference to find better ways of making varsity sports players out of children, but rather to find ways of bolstering their self-esteem, improving their ability to move in different ways, and broadening their creative and aesthetic horizons. And before the conference is over, you may be willing to try to motivate them to accept expressive, imaginative, creative, rhythmic movement as being at least on a par with movement that is athletic, gymnastic, or acrobatic.

Perhaps a glance at some of the Guidelines for Children's Dance is now in order.* What specific competencies does a teacher need to perform adequately in at least some of the following areas?

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*See Chapter 2

Guideline 1. *Children should have experiences evolving from the use of the movement elements of space, time, force; the development of an awareness of sequential changes in body shape, and the relationship of the self to others and to the physical environment.*

This Guideline ties in very closely with the movement education program which in a sense is basic to dance, and should be basic to all physical education activities—the functional as well as the expressive ones. Whether these experiences are part of a movement or a dance lesson, however, will make some difference in the approaches and emphases used. The dance teacher should be interested in departures from the expected response, dramatic or emotional overtones in movement performance, in the textural qualities of movement as well as the skill, and movement which, even though awkward, shows the characteristics of inventiveness.

There is a danger that teachers who have had no creative dance in their training and who have been taught only to look and work for efficient, functional movement, will not encourage or even be receptive to a different kind of movement response. They will not see a child's work for what it is, and may even suggest some kind of remedial practice so that the problem is solved more adequately according to their standards rather than the child's.

The second Guideline takes us much more specifically into dance-like experiences and probably represents the greatest gap in the preparation of physical education majors and elementary classroom teachers.

Guideline 2. *Movement exploration, improvisation, investigation, and invention, using dance ideas such as those evolving from experiences with movement elements, from imaginary and literary sources, from properties of various kinds, or from music and other types of sound accompaniment.*

This Guideline requires some knowledge of children's literature, poetry, and television characters and adventures. It also entails experience with music, songs, and various sound accompaniments, and comprehension of the use of props as catalysts for creative movement. More importantly, it means acquiring a sensitivity to children's spontaneous expressiveness, the recognition of imaginative rather than imitative uses of movement, and the ability to plan these things into the dance period.

How is such competence achieved? Only, I believe, by affording such experiences to physical education majors who intend to teach or be associated in any way with young children. Courses, or perhaps better yet, some kind of comprehensive integrated course in music, art, and drama should be a part of their study program, with creative dance leading the way in these art experiences. It should not be necessary to add that this should include men as well as women if their interest lies in teaching children. It is true that it is considered less virile in our culture to dance than to knock someone over on a football field; less manly to be conversant with the classics in children's literature than to know the batting averages of world series' players; less masculine to sing than to box or wrestle. But in these days of unisex and Women's Lib, we just may be able to change all that!

Children should feel adequate in physical prowess, and enjoy the exhilaration that comes from performing athletic feats proficiently. But we are beginning to find that there is more to the field of physical education than mere athleticism even though many of us still cling to sports and games as representing the "be-all and the end-all" of our existence.

Guideline 3. *Experiences with movement which help to synchronize it with musical structure, such as pulse, accent, phrasing; the development of sensitivity to the quality of musical sounds, and the ability to relate to them in many different ways.*

For many years the importance of this area has been acknowledged by both music and physical education teachers through activities such as rhythm bands, rhythm drills, and other rhythmic actions too numerous to mention. The word "rhythms," a nonword intended to disguise dance activity, relates, or should relate, to this Guideline. According to the Task Force Status Study, all of these are designated as part, or in some cases, as the total dance program for elementary school youngsters.

The ability to make an accurate response to rhythm—to feel and to follow the beat—is every child's right. Otherwise he misses out on so many of life's delightful experiences, including music and dance. A teacher who has had courses in music (where he has been encouraged to sing and play simple instruments), and in dance (where he has been encouraged to listen to accompaniment and find many ways to move to it accurately) is more apt to find plenty of opportunities for his children to have fun with rhythm. I say "fun" advisedly, as I have seen too many lessons of what was called "drum work," where for the better part of a period children performed locomotor movements to a series of loud, single, monotonous, drumbeats until everyone was ready to climb the walls.

So, let the children play the drums, and other sound instruments, some of which they can make. Let them sing and move, let them listen, and then clap or tap or beat or sway, and soon supposedly arhythmic children will be "keeping time" as well as everyone else.

I would like to emphasize one more Guideline:

Guideline 6. *The relating of dance movement to other curriculum experiences, such as art, music, science, social studies, and language arts—wherever and whenever appropriate.*

Few attempts have been made to prepare either the physical education or the dance specialist to do this in most curriculums with which I am familiar.

How is this possible when the special teacher is uninformed as to the other curricular areas, either structured or unstructured, which are part of the child's day? And yet imposing discreet, fragmented pockets of learning, unrelated to the rest of the child's activities, is not at all in agreement with modern pedagogical theory. This, then, is another place where we must mend our fences so that those who teach dance perceive the innumerable ways it can supplement and enrich other parts of the school day. All teachers of movement must have the ability to observe each child's characteristic ways of moving. In physical education so much attention is geared to the end-product of movement—did he win the race? Did he make the goal? Did he connect with the ball? But in dance, especially with children, the process is of greater importance than the product. One's ability to "read" body movement, a major language of young children, assumes great significance. As reported in the brochure on the conference on Motor Activity for Early Childhood, Delores Curtis stated, "We need to give more consideration to the child's use of his body as a mode of creative and human communication."[1]

I will finish by paraphrasing the excellent article by Keturah Whitehurst in that same brochure, entitled "What Movement Means to the Young Child."[2] What can dance mean to the child? Certainly, it can mean some of the same things—self-discovery, freedom for self-expression, communication, enjoyment, and sensuous pleasure, and if only we will let it, it can also mean the acceptance of himself and of all others who dance, both with him and for him.

When reading the *Saturday Review* last night, I found this little story in Goodman Ace's column. A young philosopher came home from school every day with a skinned knee.

"Why do you fall down every day?" asked his mother.

He replied: *"Because I always run faster than I can."* Perhaps we all will need to run faster than we can, in spite of skinned knees, or as Gladys Fleming said, we will be in the 21st century, and children *still* will not be dancing.

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[1] Delores Curtis, "Conference Report," *Motor Activity for Early Childhood* (Washington, D.C.: AAHPER, 1971).

[2] Keturah Whitehurst, "What Movement Means to the Young Child," *Motor Activity for Early Childhood* (Washington, D.C.: AAHPER, 1971).

The Consumer Speaks Out About Professional Preparation

Gertrude Blanchard

In the past I have served as a resource person and instructor for the Richmond Unified School District in California in which some 40,000 children are enrolled. I have conducted numerous teacher training courses in folk, square, social, creative, and modern dance. At present, I am responsible for about 50 in-school classes each week; I observe about 10 classes a week, substitute for teachers who are ill, and teach 4 classes a month. This kind of schedule keeps me constantly in touch with both children and change.

Each year, I interview approximately 20 young people who wish to teach dance on a part-time basis, from 6 to 30 hours a week. They come from universities, private studios, and professional companies; many have a Master's degree in dance. Applicants seem to have two things in common: they like to dance, and all have studied with the world's greatest teachers. Three other things are characteristic: they have great difficulty verbalizing about dance, they know practically nothing about children, and they know only one teaching method—demonstration. My problem is to discover whether they are raw material which can be helped—so I probe for attitudes, imagination, prejudices, and desire to learn. Can they work honestly with children? Can they see dance as a developmental subject? Can they work under close supervision with constant evaluation and from a specific manual? Can they accept and work productively with the shifting authority between classroom teacher and specialist? Can they be motivated to see the importance of positive motivation? How much effort will they put into trying to understand the problems of language, minorities, poverty, affluence, defensiveness, large classes, and diversity of achievement within a single class? In years of interviewing, I found only one whom I could send with a clear conscience into a class without first giving her basic training.

Specialists, whether they are in recreation, physical education, dance, music, or education, need many of the following skills in working with children. We are looking for persons who are trained to:

1. organize a class for teaching
2. find the place to begin
3. use dance as a tool for thinking as well as moving
4. verbalize about dance
5. constructively evaluate a child's performance
6. fulfill the needs of the children and the classroom teacher as well as the specialist
7. know and use a variety of methods to fit individual and group needs
8. effectively apply what has been learned in their education concerning kinesiology, physiology, and mechanical principles.

Is this too much to ask of four years of college training? I think not, especially if two years of that training could be accompanied by laboratory experiences with children.

Theoretically, the student with a college education would have been exposed to most of this knowledge. All the answers are, no doubt, in books, but the student reads books not to learn how to teach children, but to pass an exam. Since it well may be a year or several years before the student has any use for the information, it is easily forgotten. Theory and practice should be moving side-by-side as partners, each helping the other—rather than Theory, sitting comfortably at base camp, watching Practice try to climb up through the shale, and yelling for encouragement "Read Chapter Nine!"

Those who are going to prepare specialists also need practice in working with children if they are to make efficient use of the student's time. If you don't know how to swim, it is frightening to be thrown into deep water, if you haven't taught children, it is frightening to be thrown into a classroom. A room full of children, however, is like a pool full of water—if you know how to work with them, they will sustain you; if you do not, they will drown you. The problem of realistically preparing elementary specialists to truly serve the needs of today's children can be solved, not by massive legislation, not by a revolution in the curricula, not by manna from Heaven, or any other such mountainous thing. There is not time. None of us, I am sure, has the power or wisdom to make changes on such vast scales. What we can do is to light one small candle, rather than curse the darkness.

Epilogue

The National Dance Association in the 1980s continues to reinforce our belief that Children's Dance is essential to education and aesthetic development. All children need to understand the importance of "me" plus the relationship of "me" to others and to the environment.

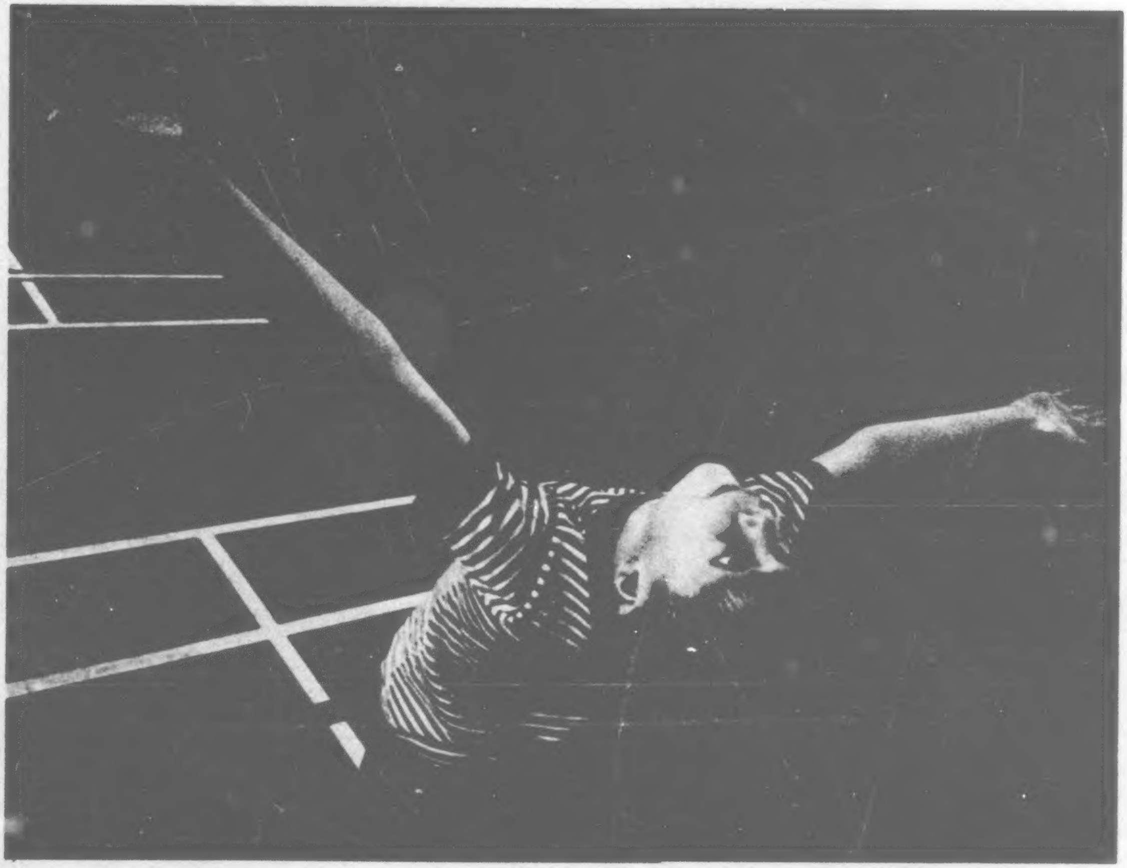
As a vital part of education, Children's Dance comes from two equal parental lines—art and science of human movement, the physical and the aesthetic. It is imperative that these experiences start early and continue throughout the educational process. We need adults who are able to think imaginatively and creatively. Science and the Arts should not be thought of as competitive but as cooperatively working together to build a better future. If Children's Dance was considered by all as a major part of the core of education and the right of every boy and girl, what a different world this would be!

The knowledge about Children's Dance continues to expand. The interest has increased within the NDA membership, teacher preparation programs, and the involvement of classroom teachers. Activities during recent years have included a conference on Dance as Learning, interest in dance therapy, and a growing emphasis in research. The Association is responding to the needs of all special populations including the handicapped.

Dance is now recognized as an established art form and joins with other educational organizations in the promotion of aesthetic education. There is an ongoing Commission on Children's Dance within the NDA structure. The National Dance Association is committed to the premise that Children's Dance fosters educational experiences that contribute to a lifetime of joyful living.

Betty Toman
NDA President 1980-81
Board of Governors AAHPERD

PART 5



Chapter 10

Bibliography and Resources

Mary Rae Josephson Adamson
Katie Planche Friedrichs
Diane Pruett
Jeanette Saurborn
Ann Zirulnik

Because professional literature in the area of children's dance is so extensive, inclusion of an exhaustive bibliography is impractical in this publication. However, a suggested list of resources is provided which is illustrative of the diversity and quality available.

Teachers are encouraged to continue their search and assessment of materials not only in dance but also in allied fields of education—human development, learning, health, evaluation, curriculum development, creativity, and methodology as well as the related arts, such as music, art, drama, film, and literature.

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Powers, William K. *Here is Your Hobby: Indian Dancing and Costumes.* New York: G. P. Putnam's Sons, 1966.

Squires, John L., and McLean, Robert E. *American Indian Dances.* New York: Ronald Press, 1963.

Children's Books for Dance Ideas

Arkhurst, Joyce C., ed. *Have You Seen a Comet?* New York: John Day Co., 1971.

Atwood, Ann. *The Little Circle.* New York: Charles Scribner's Sons, 1967.

Bond, Jean Carey. *Brown is a Beautiful Color.* New York: Franklin Watts, 1969.

Borton, Helen. *Do You Move as I Do?* New York: Abelard-Schuman, 1963.

Brandy, Franklyn. *Gravity is a Mystery.* New York: Thomas Y. Crowell Co., 1970.

Brown, M. W. *Good-Night Moon.* New York: Harper and Row Pubs., Inc. 1948.

Brueghel, Peter. *The Fair.* New York: Lippincott Co., 1975.

Carle, Eric. *Do You Want to Be My Friend?* New York: Thomas Y. Crowell Co., 1971.

Charosh, Mannes. *Straight Lines, Parallel Lines, Perpendicular Lines.* New York: Thomas Y. Crowell, 1970.

Connolley, Olga. *Rings of Destiny.* New York: David McKay Co., Inc., 1968.

Eichenberg, Fritz. *Dancing in the Moon.* New York: Harcourt Brace Jovanovich, Inc., 1955.

Ets, Marie Hall, and Labastida, Aurora. *Nine Days to Christmas.* New York: Viking Press, 1959.

Frost, Robert. *Stopping by the Woods on a Snowy Evening.* New York: E. P. Dutton, 1978.

Haskell, Arnold. *Wonderful World of Dance.* Garden City, NY: Doubleday & Co., Inc., 1969.

Heide, Florence, and Van Cleif, Sylvia. *How Big Am I.* Chicago: Follett, 1968.

Hentoff, Nat. *Jazz Country.* New York: Harper and Row, 1965.

Hoban, Tana. *Shapes and Things.* New York: Macmillan, 1970.

Keats, Ezra Jack. *The Snowy Day.* New York: Viking Press, Inc., 1980.

Keats, Ezra Jack. *Whistle for Willie.* New York: Viking Press, Inc., 1964.

Kuskin, Karla. *All Sizes of Noises.* New York: Harper and Row Pubs., Inc., 1962.

Lamorisse, A. *Red Balloon.* Garden City, NY: Doubleday & Co., Inc., 1956.

Lionni, Leo. *Inch by Inch.* New York: Astor-Honor, Inc., 1960.

Lionni, Leo. *Swimmy.* New York: Pantheon Books, Random House, Inc., 1968.

Mayer, Mercer. *Bubble Bubble.* New York: Four Winds Press, 1973.

Mayer, Mercer. *East of the Sun and West of the Moon.* New York: Four Winds Press, 1980.

McAgy, D. E. *Going for a Walk with a Line.* Garden City, NY: Doubleday & Co., Inc., 1959.

McDermott, Gerald. *Arrow of the Sun.* New York: Viking Press, 1974.

Mendoza, George. *And I Must Hurry for the Sea is Coming In.* Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969.

Mendoza, George. *The Marcel Marceau Counting Book.* Garden City, NY: Doubleday & Co., Inc., 1971.

Nickerson, Betty. *Celebrate the Sun.* New York: J. B. Lippincott, 1969.

O'Neill, Mary. *Hailstones and Halibut Bones.* Garden City, NY: Doubleday, 1961.

O'Neill, Mary. *Winds.* Garden City, NY: Doubleday, 1970.

Rand, Ann and Paul. *Sparkle and Spin: A Book About Words.* New York: Harcourt-Brace, Inc., 1957.

Rey, H. A. *Find the Constellations.* Boston: Houghton Mifflin Co., 1976.

Rey. H. A. *The Stars,* rev. ed. Boston: Houghton Mifflin Co., 1970.

Russell, Solveig Paulson. *Lines and Shapes.* New York: Henry Z. Walck, Inc., 1965.

Scheer, Julian. *Rain Makes Applesauce.* New York: Holiday House, 1964.

Schlein, Miriam. *Shapes.* New York: William R. Scott, 1964.

The Sesame Street Books. Boston: Little, Brown, 1969.

Sitomer, Mindell and Harry. *What is Symmetry?* New York: Thomas Y. Crowell, 1972.

Spiers, Peter. *Noah's Ark.* New York: Doubleday and Co., 1977.

Spiers, Peter. *People.* New York: Doubleday and Co., 1980.

Stevenson, William. *Bush Babies.* Boston: Houghton Mifflin, 1965.

Ubell, Earl. *The World of Push and Pull.* New York: Atheneum, 1964.

White, E. B. *Trumpet of the Swan.* New York: Harper and Row, 1970.

Wildsmith, B. *Circus.* New York: Franklin Watts, 1970.

Zolotov, C. *Over and Over.* New York: Harper and Row, 1957.

Records

The records listed below are examples of classical, ethnic and folk, electronic, rock, and jazz music, along with music recorded especially for movement exploration and dance. Some of the records are accompanied by guidelines, instruction, and book supplements. All records are 12″ LPs unless otherwise indicated.

Bela Bartok. Phillips. #SAL 6500-013

Carnival of the Animals. Saint-Saens. Columbia. Stereo #MS 6368

Children's Corner Suite. Debussy. Columbia. Mono and Stereo #MS-6567

Electronic Music. Philips. Stereo PHS 600-647, Mono #PHM 200-047

Electronic Record for Children, The Dimensions 5 Records, Box 185, Kingsbridge Station, Bronx, NY 10463. Stereo #E-141

Fiddle Faddle. RCA Stereo #LSC-2638

Four Swinging Seasons. Capitol International. Stereo #SP-10[illegible]47

In Sounds from Way Out. Perry-Kingsley. Vanguard Records. #VRS-9222

Listen and Move Series. McDonald & Evans, Ltd., 8 John St., London, W.C. 1. Four records (Green label)

Lotus Palace, The. Alan Lorber, MGM Records Div., #V6-8711

Moog—The Electric Eclectics of Dick Hyman. Command Records. Stereo #938-S

Moving Percussion and Electronic Sound Pictures. Listen, Move and Dance, EMI Records #CLP 3531

Music for Rhythms and Dance, Vol #4. Freda Miller Records for Dance, 131 Bayview Ave. Northport, NY 11768

Pop Corn by Hot Butter. Musicor Stereo #MS-3242

Popular Folk Tunes for Special Children. Hoctor Dance Records, HCP-4074

Sounds of New Music. Folkway Records, FX-6160

Space Songs. Motiviation Records, Div. of Argosy Music Corp. #MR-0312

Streetsong. Carl Orff, BASF Records, HC-25122

Switched on Bach. Columbia. Stereo #MS-7194

Very Best of Don Messer. MCA Records MCA2-4037

Record Sources and Selections

The records that are preceded by an asterisk (*) have been suggested as appropriate for movement and dance activities by teachers who assisted the Task Force in compiling material for this chapter. Records without an asterisk are included because they represent a cross section of dance materials offered by the company under which they are listed. Catalogs and listings are available from these companies.

Bowmar, 622 Rodier Dr., Glendale, CA 91201

**Children's Rhythms in Symphony.* Great composers' music for movement and interpretation, e.g., "Gavotte," "Polka," "Gigue," "Over the Hill."

**Rhythm Time #1 & #2.* Two records, #023 and #024. Basic movement, rhythm, and idea activities.

Dancer's Shop, Children's Music Center, 5373 W. Pico Blvd., Los Angeles, CA 90019

A source of any dance record or book in print. Catalog lists records under Dance Therapy as well as Dance.

Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520. (Kimbo Educational Records also included.)

African Heritage Dances. #AR-36. Presents music and instructions for some of the easier African steps and dances.

Authentic Afro-Rhythms, Early Elementary Through College. #9070. Features 16 rhythms from Africa, Cuba, Haiti, Brazil, Trinidad, and Puerto Rico. Description of dances included; teacher's manual available.

Authentic Indian Dances and Folklore. #9070. A Chippewa chief narrates the history and meaning of the Corn Dance, Rain Dance, and Canoe Dance. Contains four appropriate bands of drums with chants; manual incl.

Dances of the World's Peoples. Two records, #6501-4. Authentic folk dance music from the Balkans, Europe, Near and Middle East, Caribbean, and South America. Accompanying notes include directions.

**Dances Without Partners.* Two records, #AR-32-33. Group dances danced in folk forms, some with instructions, some with music cues, and others with instrumental music only. Suitable for upper grades.

Honor Your Partner Records. Series Two: Record Series #201-208. Square dances for upper elementary grades.

Folkways/Scholastic Records, 907 Sylvian Ave., Englewood Cliffs, NJ 07632

**Sounds of New Music.* #FX-6160. Orchestration sounds associated with a steel factory, barnyard scene, banshees, fantasy in space, reverberation, and others provide numerous creative movement possibilities.

**Sounds, Rhythm, Rhyme and Mime for Children.* #FC-14504. Instruments and rhythms relating to African cultures are associated with sounds, sights, and rhythms of city life. Children's own experiences can be motivated in music and movement improvisations as a result of this association. The "Body Rhythm" selection is effective in using hands, feet, and body.

Hoctor Educational Records, Waldwick, NJ 07463

**Come Dance With Me.* Virginia Tanner presents her approach to creative dance. Basic principles of movement and rhythm are explored to music with such titles as "Words that Rhyme" and "Daddy's Car." One record is of music only.

Popular and Folk Tunes for Rhythmic Movement. Features orchestrated selections compiled and directed by a dance therapist.

RCA Records. Radio Corporation of America, 1133 Avenue of the Americas, New York, NY 10036. (Order records through local record company distributors. Catalog available for school and library materials.)

**Adventures in Music.* A 12-album record series (two at each grade level). Grades 1-6. Primarily used by music specialists and classroom teachers. However the great variety of classical selections provides a good music resource for creative dance experiences. Few contemporary music selections are included.

**World of Folk Dance.* An album in graded series for elementary school children.

S & R Records, 1609 Broadway, New York, NY 10017.

**African Dances and Games.* In Ewe style from parts of Ghana and Togo. Manual available.

**Dance Music for Preschool Children.* Presents original music to accompany basic rhythm movements. Arranged by Bruce King, a leading dance educator.

Worldtone Folk Music International. 56-40 187th Street, Flushing, NY 11365

Young People's Records, c/o Living Language, 100 6th Ave., New York, NY 10013.

Many of these records are useful for very young children, combining as they do songs or chants which guide the action to excellent music. Recommended especially are *Building a City, My Playful Scarf, The Little Fireman, Train to the Zoo, What the Lighthouse Sees, When the Sun Shines,* although all have value for children's dance.

Films

The letters in parentheses refer to film distributors, listed immediately following.

Instructional (illustrating content and methodology

Being Me 1969, 13 minutes, B/W, (EMC)

Child of Dance 1970, 9 minutes, color, (FI) (EMC)

Children Dance 1970, 14 minutes, B/W, (EMC)

Creative Body Movements 11 minutes, color (MMP)

Dance is 1978, 12 minutes, (slide tape), (AAHPERD)

Dance With Joy 1971, 13 minutes, color, (DF)

Dancers In the Schools 1972, 28 minutes, color, (P)

Discovering Rhythm 11 minutes, color (UEVA)

Early Expressionists 1965, 15 minutes, color (CMH)

Free to Move (WSU)

Learning Through Movement 32 minutes, B/W, (SLF)

Looking For Me 1971, 29 minutes, B/W, (EMC)

Move It Approximately 30 minutes, color, (FI)

Moving/Making/Me 1972, 28 minutes, B/W, (RPF)

Something Special 1977, 30 minutes, color, (AAHPERD)

Sure, I Can Dance (FI)

A Very Special Dance 1976, 30 minutes, color, (AAHPERD)

Motivational Films

Art and Motion 17 minutes, color, (EMC)

Christmas Cracker 9 minutes, color (CMH)

Dance Squared 1963, 4 minutes, color (IFB)

Esther Dances Helen Keller 10 minutes, color, (SCF)

Fantasy of Feet 1970, 8 minutes, color, (EBEC)

Hail Stones and Halibut Bones (Parts I and II) 1964-1967, 6 & 8 minutes, color, (SEF)

Hoo Ha 1967, 5 minutes, color, (RC)

A Line is a Line is a Line 1972, (IFB)

The Loons Necklace 1949, (EBEC)

Once Upon A Time There Was a Dot 1967, 8 minutes, color, (CMH)

Perc! Pop! Sprinkle! 11 minutes, color, (MMP)

Snowy Day 1964, 6 minutes, color (WWS)

Thinking-Moving-Learning 20 minutes, color, (BWF)

View and Do Film #1 32 minutes, B/W, (SLF)

You Can Compose A Dance (Parts 1 and 2), 10 minutes each, B/W, (SLF)

Film Distributors

AAHPERD	AAHPERD, c/o NEA Sound Studios 1201 16th St. NW Washington, DC 20036
ASF	Association Sterling Films 221 S. Olive St. Los Angeles, CA 90007
BWF	Bradley-Wright Films 309 N. Duane San Gabriel, CA
CMH	Contemporary Films/McGraw Hill 330 W. 42nd St. New York, NY 10036
DF	Documentary Films 3217 Troutgulch Rd. Aptos, CA 95003
EBEC	Encyclopedia Britannica Educational Corp. 425 N. Michigan Ave. Chicago, IL 60611
EMC	University of California Extension Media Center Berkeley, CA 94720
FI	Film Images 17 W. 60th St. New York, NY 10023 or 1034 Lake St. Oak Park, IL 60301
IFB	International Film Bureau 332 S. Michigan Ave. Chicago, IL 60604
MMP	Martin Moyer Productions 900 Federal Ave. Seattle, WA 98102
P	Pennebaker Inc. 56 W. 45th St. New York, NY 10036
RC	Rapaport Company (Monroe) 175 W. 72nd St. New York, NY 10023
RPF	Realist Photographers and Film makers ATTN: William Jungels 96 North Park Buffalo, NY 14216
SEF	Sterling Educational Films, Inc. 241 E. 34th St. New York, NY 10016
SLF	S-L Film Productions P.O. Box 41108 Los Angeles, CA 90041
UEVA	Universal Education and Visual Arts 221 Park Ave. S. New York, NY 10003
WSU	Wayne State University Audio Visual Department Detroit, MI 48202
WWS	Weston Woods Studio Weston, CT 06880

Sources for Reading Material, Audiovisual Materials, and Information

American Alliance for Health, Physical Education, Recreation and Dance
1900 Association Dr.
Reston, VA 22091

Country Dance and Song Society of America
55 Christopher St.
New York, NY 10014

Dance Mart
Box 48, Homecrest Station
Brooklyn, NY 11229

Dance World Books
Box 101
Blawenburg, NJ 08504

Dancer's Shop, Children's Music Center
5373 W. Pico Blvd.,
Los Angeles, CA 90019

New York Public Library
Genevieve Oswald, Curator of Dance Collection
Lincoln Center
New York, NY

State Arts Councils
Provide information on local dance resources and personnel as well as funding possibilities for workshops and other dance endeavors.

State and Private Universities and Colleges
Refer to dance or physical education department personnel.

Uni-Pub
P.O. Box 433
New York, NY 10016

United Nations Bookstore
New York, NY

Contacts for Children's Dance

Katie Planche Friedrichs

The Task Force recognized the importance of identifying sources of information, programs, projects, or activities emphasizing children's dance. Communications were sent out to solicit data from state and district dance chairpersons, the Executive Council of the Dance Division, and city and state directors of physical education. Such activities were carried out in an effort to determine the kinds of experiences underway as well as to identify places in which children's dance could be observed.

The Task Force was gratified to receive responses from people throughout the country offering to serve as contacts for their teaching of some aspects of Children's Dance. The assistance of these people has been most valuable and their efforts have greatly helped to advance Children's Dance. Many of the illustrations appearing in this publication are a result of these contacts. Because of these efforts the members of the Task Force feel encouraged about what is *now happening* in Children's Dance.

However, during the interim since this book was first published, many projects have been completed and extended into programs, many new ongoing programs are in existence, and boys and girls are having opportunities for dance. In many cases the former contacted people have moved or retired and there are now many additional contacts.

The original book, *Children's Dance* included a chapter on projects and activities and another on Personal Contact for Children's Dance. In this publication these two chapters have been deleted. In its place we are offering the following suggestions for contacts:

National Dance Association of AAHPERD,
Reston, VA 22091

The Commission on Children's Dance
National Dance Association, AAHPERD,
Reston, VA 22091

In addition contact is suggested with the members of the original Task Force of Children's Dance;

Gladys Andrews Fleming, Chairman
4150 October Road
Richmond, VA 23234

Katie Planche Friedrichs
Rt. 2 Box 26, River Road
Covington, LA 70433

Mary Rae Josephson Adamson
14 Evergreen Road
St. Paul, MN 55110

Ruth Murray
8900 E. Jefferson Ave.
Detroit, MI 48214

Sal Abitanta
1046 Cross Ave,
Elizabeth, NJ 07208

The Commission on Children's Dance
(1981-82)

Sharon McColl,
3313 N.W. 52nd
Oklahoma City, OK 73102

Ann Zirulnik
25322 Parkwood
Huntington Woods, MI 48070

Susan Stinson
2303 Yorkshire Drive
Greensboro, NC 27406

Lilo Fauman
25685 York Road
Huntington Woods, MI 48070

Carol Le Breck
R.D. 3, Box 15
River Falls, WI

Judy Schwartz
33 W. 93rd St.
New York, NY 10025

Juan Valenzuela
535 Everett Ave., Apt. 114
Palo Alto, CA 94301

Various State AHPERDS

Various State Departments of Education

Alliance for Arts Education
John F. Kennedy Center for the Performing Arts
Washington, DC 20566

Regional Alliances for Arts Education

Various State Alliances for Arts Education

State and Private Universities and Colleges

Various State Commissions for the Arts

National Endowment for the Arts
Dance Panel
Washington, DC

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4	Shirley Ririe
5	Anne and Paul Barlin, Claremont, California
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	Barbara Mettler, Tucson, Arizona
	Louise K. Turner
81	Anne and Paul Barlin

Editor's Note: We wish to thank all contributors of photographs and other material. However, because of space limitations we were unable to use all contributions.

A Proclamation in the International Year of the Child Pertaining to Dance Education

WHEREAS
the arts are universally viewed as an essential ingredient in the quality of life.

WHEREAS
a child's body and senses are the primary vehicle for understanding and appreciating the self and relating to the world.

WHEREAS
dance as an art form involves the whole self through processes of sensing, moving, thinking, and feeling.

WHEREAS
quality children's dance includes opportunities to be a spectator of appropriate and varied dance forms; a creator, including self expression and the shaping of that expression into form; and a performer, including both original work and traditional forms.

BE IT RESOLVED THAT
quality experience in dance is the right of every child.

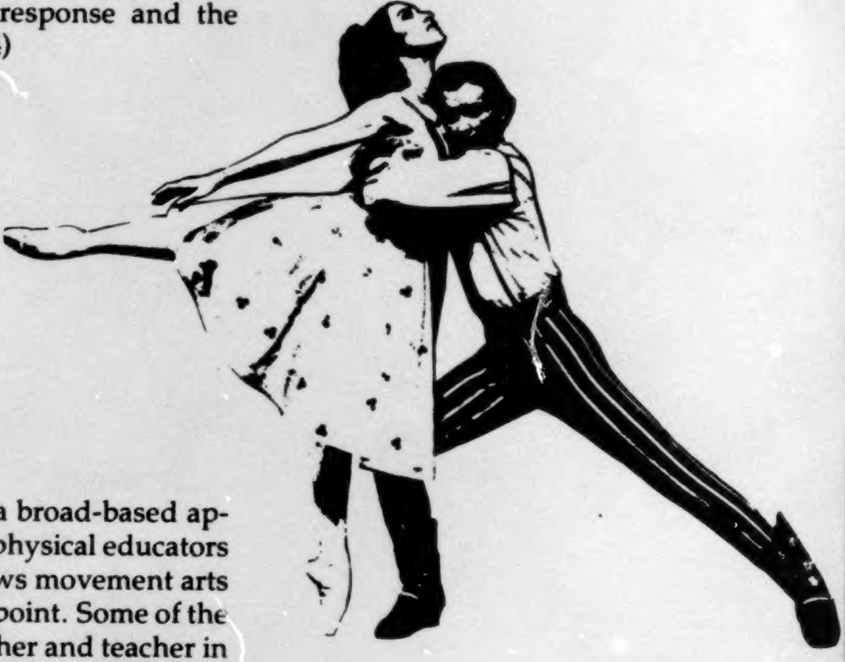
AND FURTHER THAT
we support the objectives of the International Year of the Child—and commit ourselves to the task of designing programs working toward effective change and the realization of this proclamation.

Prepared by members of the Commission on Children's Dance of the National Dance Association
March 1979

Other Dance Publications Available from AAHPERD

Sexuality and the Dance

A monograph dealing with a variety of perspectives on sexuality and the dance. Presents views of the philosopher, therapist, and student of dance. Encourages greater exploration into the depth and breadth of sexuality and the dance. Covers a variety of topics, such as, foundations of the dance therapy process, dancing and sexual identity, and sexual response and the Graham contraction. 1980. 32pp. (243-26874)



Aesthetics and Dance

A monograph dealing with aesthetics from a broad-based approach to dancer's, dance educators, and to physical educators concerned with the philosophy of sport. Views movement arts and the human body from an aesthetic standpoint. Some of the topics covered are the role of the choreographer and teacher in the aesthetic process, and dance perceived from the audience's and performer's perspective. 1980. 40pp. (243-26732)

For prices and order information please write:
AAHPERD Promotion Unit
1900 Association Drive
Reston, VA 22091